# KṚṢṆA-KĀVYA IN SANSKRIT LITERATURE

5858

Dr. RAJ KUMARI KUBBA

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Śrīkṛṣṇa occupies a unique place in Sanskrit literature. In the Mahābhārata, he had been a great hero. The Paurāṇic literature sings the glory of Śrīkṛṣṇa with devotion due to his heroic deeds, brave ventures and kind services rendered to humanity throughout his life.

Though Purāṇas inspired many poets to write about the life of Śrīkṛṣṇa from time to time, yet the trend of writing, Kāvyas on Śrīkṛṣṇa gained more popularity, speed and momentum after the Gītagovinda of Jayadeva (12th century A.D.) dealing with the theme of Śrīkṛṣṇa and Rādhā came to light. Thereafter, a stream of innumerable Kṛṣṇa-Kāvyas started gushing forth.

This Book presents a comprehensive study of three Sanskrit Kṛṣṇa Mahākāvyas. They are the Śrīkṛṣṇavijaya of Śaṅkarakavi (1500 A.D.), the Rukmiṇīkalyāṇa of Rājacūḍāmaṇi Dīkṣita (1600 A.D.) and the Harivilāsa of Lolimbarāja (1700 A.D.).

*I.* The Śrīkṛṣṇavijaya consists of 12 Cantos. It was written under the patronage of king Keralavarman of Kola Country in 15th century A.D. This kāvya describes the important exploits of Śrīkṛṣṇa and it is really a beautiful composition, written in simple and sweet language with the variety of metres and Alaṁkāras.

*II.* The Rukmiṇīkalyāṇa of Rājacūḍāmaṇi Dīkṣita containing 10 cantos was written under the patronage of king Raghunātha of Tanjore in 16th century A.D. This kāvya describes the marriage of Śrīkṛṣṇa and Rukmiṇī. The composition is descriptive rather than narrative. Written in the Vaidarbhī and Gauḍī style, it is more terse than Śrīkṛṣṇavijaya. It is also valuable due to its historical importance as it provides information of some of the kings of Tanjore.

*Continued*

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# IN
# SANSKRIT LITERATURE

# KṚṢṆA-KĀVYA
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# SANSKRIT LITERATURE

(WITH SPECIAL REFERENCE TO ŚRĪKṚṢṆAVIJAYA, RUKMIṆĪKALYĀṆA AND HARIVILĀSA)

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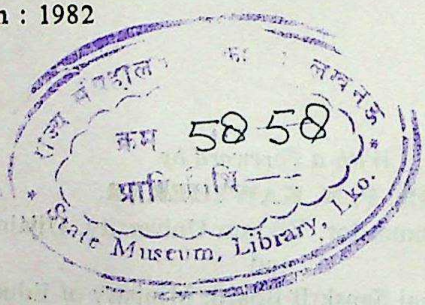


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DEDICATED

To

The loving memory of my dear Mother, who was a great source of inspiration to me for the study of Sanskrit language and literature.

AND

To

My revered and beloved Teacher Miss. Prabha Sen Gupta, formerly Senior lecturer and Head of the Department of Sanskrit, Indraprastha College for Women, University of Delhi, who has been always an inextinguishable torch of my life.

# FOREWORD

According to Ancient Hindu Tradition, Śrīkṛṣṇa is the eighth incarnation of God Viṣṇu. His life is portrayed in the Great Epic—the *Mahābhārata*, and his discourse is sung in the Song Celestial—the *Bhagavadgītā*.

A class of literature in the form of Kāvya in classical Sanskrit sprang up on the episodes of his exploits and on the theme of his sayings as early as the Renaissance centuries of the Gupta rule. The development was completed in the age of Māgha who composed *Śiśupālavadham* and further in the days of Jayadeva, the author of *Gītagovinda*.

The tradition has continued up till now. In between Māgha (700 A.D.) and the modern age there have flowed scores of Kāvyas in Sanskrit on the theme of Śrīkṛṣṇa. But these have remained neglected through want of proper studies by Research Scholars in our Universities.

Dr. Raj Kumari Kubba is the first lady scholar who has made an attempt to meet this long-felt need. Her present contribution is the study of three Kṛṣṇa-Kāvyas : the *Śrīkṛṣṇavijaya* of Śaṅkarakavi, the *Rukmiṇikalyāṇa* of Rājacūḍāmaṇi Dīkṣita and *Harivilāsa* of Lolimbarāja. The three, like scores of other Kāvyas have suffered neglect at the hands of Sanskrit scholars, for, no systematic study of these Kāvyas has been made hitherto.

Dr. Raj Kumari deserves our high praise inasmuch as she has presented to us a complete study of the three Kāvyas comprising a detailed analysis of the contents of the text, the poetic evaluation of composition and the historical background. Not only that, she has presented the social, religious and historical conditions of the contemporary society as revealed by the text. She has made this study quite interesting and illustrative by including citations, by pointing out merits (guṇas) and demerits (doṣas) of the Kāvyas, as

well as the metres of verses in the compositions. It is my earnest desire that Research scholars in our Universities should take up such-like studies by way of introducing literary works to the interested Readers.

DR. P. N. KAWTHEKAR
Ex-Vice-Chancellor,
Vikram University, Ujjain
and
Chairman, Central Sanskrit Board, Ministry of Education,
New Delhi

Indore, 5-10-82

## PREFACE

The present work is an attempt to bring out a study of three Kṛṣṇamahākāvyas not much known to the world of Sanskrit. These are the Śrīkṛṣṇavijaya of Śaṅkara (1500 A. D). the Rukmiṇīkalyāṇa of Rājacūḍāmaṇi Dīkṣita (1600 A. D.) and the Harivilāsa of Lolimbarāja (1700).

The Śiśupālavadha of Māgha (700 A.D.) and the Gītagovinda of Jayadeva (1200 A.D.) also deal with the theme of Śrīkṛṣṇa and have influenced the later literary activity to a great extent. The Kṛṣṇakāvyas composed after 1200 A.D. have also played a definite role and contributed much in shaping and enriching the Indian art and culture. But, unfortunately these later Kṛṣṇakāvyas, though of high order, have suffered neglect at the hands of Sanskrit scholars. No systematic study regarding these has been carried out so far. This posed a greater challenge for Sanskrit scholars. It was on this account that I felt inclined to direct my efforts towards this field of study. I hope that the present study will open a new vista in the field of study of later Sanskrit Kāvyas.

This Book is divided into three parts. Besides, an introduction of the tradition of Kṛṣṇakāvyas opens the book.

Part I consists of four chapters, which deal with the study of Śrīkṛṣṇavijaya by the poet Śaṅkara. Chapter I supplies a detailed information regarding the contents of the text and its author Chapter II presents a poetic evaluation of the Śrīkṛṣṇavijaya. Chapter III depicts the social and religious conditions of the contemporary society as revealed by Śrīkṛṣṇavijaya. Chapter IV discusses the historical importance of the Śrīkṛṣṇavijaya.

Part II contains four chapters and presents the study of Rukmiṇīkalyāṇa of Rājacūḍāmaṇi Dīkṣita. Chapter I gives elaborate information about the text and the author. Chapter II presents a literary evaluation of Rukmiṇīkalyāṇa. Chapter III deals with the social, religious and political conditions of the contemporary society. Chapter IV discusses the historical importance of the work.

Part III deals with a study of Harivilāsa by Lolimbarāja and is divided into three Chapters. In Chapter I the contents of the text and the authorship of the Kāvya have been discussed. Chapter II presents an evaluation of literary aspect of Harivilāsa. Chapter III gives us information regarding the social and religious conditions of contemporary society as depicted in the Kāvya.

The salient features of the book have been brought out at the end by way of Resume.

At the very outset, I must express my deep sense of gratitude for my teachers, without whose kind help, valuable suggestions, guidance and blessings, this book would not have seen the light of the world of scholars.

I am highly grateful to all my friends, colleagues and the members of my family, who have encouraged and rendered possible help in giving the present shape to this work.

Words fail to thank DR. P.N. KAWTHEKAR, an internationally reputed Sanskrit scholar and Indologist, an Ex-Vice-chancellor, Vikram University and Chairman, Central Sanskrit Board, Ministry of education, New Delhi, who has documented this book with a scholarly foreword.

Last but not the least, I must thank Sri Sham Lal Malhotra, Proprietor Eastern Book Linkers, 5825, New Chandrawal Road, Delhi for undertaking the arduous task of printing within the limit of scheduled time. He deserves my sincere thanks for excellent get-up and flawless printing of this book.

I shall feel highly delighted and gratified, if my present attempt inspires Sanskrit scholars to take interest in this field further.

DELHI
12th Oct. 1982

**Raj Kumari Kubba**

## ABBREVIATIONS

| | |
|---|---|
| Bhāg. Pu. | Śrīmadbhāgavata Purāṇa |
| C.C | Catalogus Catalogorum |
| CCM. | Camatkāracintāmaṇi |
| HV. | Harivilāsa |
| RK. | Rukmiṇīkalyāṇa |
| RKC. | Ratnakalācaritra |
| SKV. | Śrīkṛṣṇavijaya |
| VA. | Vaidyāvataṁsa |
| VJ. | Vaidyajīvana |

## SCHEME OF TRANSLITERATION

| | | | | | |
|---|---|---|---|---|---|
| **Kavarga** | क् | ख् | ग् | घ् | ङ् |
| | k | kh | g | gh | ṅ |
| **Cavarga** | च् | छ् | ज् | झ् | ञ् |
| | c | ch | j | jh | ñ |
| **Ṭavarga** | ट् | ठ् | ड् | ढ् | ण् |
| | ṭ | ṭh | ḍ | ḍh | ṇ |
| **Tavarga** | त् | थ् | द् | ध् | न् |
| | t | th | d | dh | n |
| **Pavarga** | प् | फ् | ब् | भ् | म् |
| | p | ph | b | bh | m |
| | य् | र् | ल् | व् | |
| | y | r | l | v | |
| | श् | ष् | स् | ह् | |
| | ś | ṣ | s | h | |
| | | क्ष् | त्र् | ज्ञ् | |
| | | kṣ | tr | jñ | |

**विसर्ग:** ḥ **अनुस्वार** m or ṁ

| अ | आ | इ | ई | उ | ऊ | ए | ऐ | ओ | औ | ऋ | ऌ |
|---|---|---|---|---|---|---|---|---|---|---|---|
| a | ā | i | ī | u | ū | e | ai | o | au | ṛ | ḷṛ |

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# INTRODUCTION

## TRADITION OF KṚṢṆA KĀVYAS IN SANSKRIT

Śrīkṛṣṇa occupies a prominent place in Sanskrit literature of both ancient and medieval times. In the Mahābhārata Śrīkṛṣṇa is portrayed as a great hero, an able statesman and a Karmayogin. The tradition of the Mahābhārata is kept alive in the subsequent Paurāṇic Literature. The Purāṇas sing the glory of his exploits in a very charming and lucid way. Among these the Harivaṁśa, Viṣṇu, Vāyu, Brahma, Padma, Bhāgavata, Brahma Vaivarta, Devī Bhāgavata and Agni deal with the story of Śrīkṛṣṇa but, the theme presented in the Bhāgavata Purāṇa gained more popularity. It was due to the depiction of erotic sports with the fervour of 'Bhakti' (devotion) towards the Lord. This is why most of the Sanskrit poets, who have composed poetry on Kṛṣṇa legends have preferred to be more close to the Bhāgavata than any other of the Purāṇas.

Among the five Mahākāvyas in Sanskrit literature the Śiśupālavadha of Māgha (7th century A.D.) deals with the theme of Śrīkṛṣṇa.

Among the Sanskrit lyrics the Gītagovinda of Jayadeva (12th Century A.D.) deals with the theme of Śrīkṛṣṇa and Rādhā, There are other kāvyas too on the Kṛṣṇa legend. Some of these we mention below in their chronological order :

*Rukmiṇīharaṇa* :

This composition of Vatsarāja (1200 A.D.) deals with the abduction of Rukmiṇī by Śrīkṛṣṇa.

*Pārijātaharaṇa* :

This kāvya was written by Kavirāja (1200 A.D.). It has 10 cantos. It contains the theme of bringing Pārijāta tree from heaven to this earth by Śrīkṛṣṇa.

*Kṛṣṇacarita* :

This is a Kāvya in prose. The author Agastya belongs to the 13th Century A. D.

*Bhāgavata Campū* :

The author of this Kāvya is Abhinava Kālidāsa. (1400 A.D.) The work is based on the incidents of Bhāgavata Purāṇa.

*Kṛṣṇavilāsa* :

This kāvya contains 12 Cantos. The auther of this Kāvya Sukumārakavi (1400 A.D.) lived in Kerala. The Kāvya derives its theme from Bhāgavata Purāṇa.

*Yādavābhyudaya* :

Consisting of 24 cantos, it deals with the exploits of Śrīkṛṣṇa's life. Its author, Vedāntadeśika, is a well known scholar of South India. The time of composition of this Mahākāvya is 1400 A. D.

*Śiśupālavadha* :

This Kāvya is written by Bhāskara Bhaṭṭa Borikar (1400 A.D.). The poet is impressed by Gītagovinda and exploits many ideas and expressions from that composition. The story of this Kāvya is the killing of Śiśupāla by Śrīkṛṣṇa.

*Gopālalīlā*

This book is written by Rāmacandra (1500 A.D.).

*Haricarita* :

This Kāvya was written by Caturbhuja (1500A.D.).

*Gopālacaritra* :

The author of this Kāvya is Śrīkṛṣṇacaitanya (1500 A.D.).

*Kṛṣṇacandrikā* :

The composition belongs to Anantadeva (1500 A.D.).

*Jāmbavatīkalyāṇa* :

This drama is the composition of Kṛṣṇadevarāja, the king of Vijayanagara (1500 A.D.). It deals with the marriage of Śrīkṛṣṇa with Jāmbavatī, the daughter of Jāmbavān.

*Harivaṁśasāracarita* :

This Mahākāvya of 23 Cantos was written by Govindamakhī (1600 A.D.) This is based on the Harivaṁśapurāṇa.

*Nārāyaṇīyam* :

This Kāvya was written by Nārāyaṇabhaṭṭa of Kerala (1600 A.D.). This is a fine piece of poetry, full of devotional verses in praise of Śrīkṛṣṇa.

*Pārijātaharaṇa* :

This Mahākāvya is written by Karṇapūra (1600 A.D.) It deals with the episode of Śrīkṛṣṇa's going to heaven for bringing Pārijāta tree.

*Kṛṣṇalīlā* :

The book deals with the sports (līlās) of Śrīkṛṣṇa. This is the composition of king Madana (1600 A.D.)

*Kaṁsavadha* :

Written by Śeṣakṛṣṇa (1600 A.D.), this Kāvya deals with the slaying of Kaṁsa by Śrīkṛṣṇa.

*Pārijātaharaṇa* :

This is a Campū Kāvya written by Śeṣakṛṣṇa (1600 A.D.). The story is taken from the Harivaṁśapurāṇa and is narrated in detail.

*Satyabhāmāpariṇaya* :

It deals with the marriage of Satyabhāmā with Śrīkṛṣṇa. The writer of this book Śeṣakṛṣṇa (1600 A.D.) has also written Kaṁsa-vadha and Pārijātaharaṇa as already mentioned.

*Satyabhāmā-Vilāsa* :

This is a drama written by Śeṣakṛṣṇa (1600 A.D.).

*Satyabhāmā-Pariṇaya* :

This drama written by Sphuliṅga in the 16th Century deals with the marriage of Satyabhāmā and Śrīkṛṣṇa.

*Pārijātaharaṇa* :

It is a drama written by Raghunātha, the king of Tanjore in the 16th Century A,D. It deals with the episode of Pārijāta tree being carried away from heaven by Śrīkṛṣṇa.

*Kṛṣṇagīti* :

This composition of Somanātha (1600 A.D.) deals with the sportive līlās of Śrīkṛṣṇa and Rādhā.

*Dānalīlā* :

Written by mādhavabhaṭṭa (1600 A.D.), it deals with the Līlās of Śrīkṛṣṇa and Gopīs.

*Ānandamandākinī* :

It is a Gītikāvya, of Madhusūdana Sarasvatī (1600 A.D.).

*Ānandakandacampū* :

Mitramiśra (1600 A.D.) wrote this Kāvya which describes the childhood plays of Śrīkṛṣṇa.

*Kṛṣṇalīlātaraṅgiṇī* :

Nārāyaṇatīrtha (1700 A.D.) wrote this Kāvya in verses full of sweet melodies.

*Mukundavilāsa* :

Bhagavanta (1700 A.D.) wrote this Mahākāvya. It has ten cantos and it deals with the exploits of Śrīkṛṣṇa.

*Pārijātaharaṇa* :

The drama contains the story of Pārijāta tree which was

brought from heaven by Śrīkṛṣṇa. The author Kumāra Tātācārya lived in the 17th Century A.D.

*Gītagopāla* :

This Kāvya is based on the Gītagovinda. The author Cikkadevarāya lived in 1700 A.D.

*Rukmiṇīpariṇaya* :

Rāmavarmāvañchi (1800 A.D.) describes the marriage of Śrīkṛṣṇa and Rukmiṇī in this composition.

*Rukmiṇipariṇaya* :

The poet Viśveśvara (1800 A.D.) has described the marriage of Śrīkṛṣṇa and Rukmiṇī in this composition

*Kaṁsavadha* :

Keralavarmā, also called Kālidāsa of Kerala, wrote this Kāvya at the end of the eighteenth Century A.D. and in the beginning of the nineteenth Century A.D. It deals with the incident of Kaṁsa's slaughter by Śrīkṛṣṇa.

Beside these Kāvyas on Śrikṛṣṇa, there are certain other Kṛṣṇakāvyas too belonging to Caitanya School. These Kāvyas are influenced by Gītagovinda of Jayadeva. They mostly describe the various Līlās of Śrīkṛṣṇa according to Vaiṣṇava tradition. For the convenience of the reader they can be classified as under

| | |
|---|---|
| 1. Govindalīlāmṛta | Kṛṣṇadāsakavirāja |
| 2. Dānakelikaumudī | Raghunāthadāsa |
| 3. Mādhavamahotsava | Jīvagosvāmī |
| 4. Kṛṣṇāhnikakaumudī | Kavikarṇapūra |
| 5. Kṛṣṇabhāvanāmṛta | Viśvanāthacakravartī |

Beside this group there are other Kṛṣṇakāvyas of less importance. They are as under :

| | |
|---|---|
| 1. Kṛṣṇakarṇāmṛtamahārṇava | Ānandatīrtha |
| 2. Kṛṣṇakirtiprabandha | Cintāmaṇi |
| 3. Kṛṣṇakutūhala | Rāmacandra Bhaṭṭa |
| 4. Kṛṣṇacaritra | Bilvamaṅgala |
| 5. Kṛṣṇatattvāmṛta | Rādhāmohana Gosvāmin |
| 6. Kṛṣṇapadāmṛta | Kṛṣṇa Sārvabhauma |
| 7. Kṛṣṇapūjāprayāga | Nīlakaṇṭha |
| 8. Kṛṣṇapremāmṛta | Viṭṭhala Dīkṣita |
| 9. Kṛṣṇabālacaritra | Bilvamaṅgala |
| 10. Kṛṣṇabhakti | Kāśinātha Bhaṭṭa |
| 11. Kṛṣṇabhakticandrikā | Anantadeva |
| 12. Kṛṣṇalīlā | Vaidyanātha |

| | | |
|---|---|---|
| 13. | Kṛṣṇavilāsacampū | Lakṣmaṇa |
| 14. | Kṛṣṇaśataka | Acyuta |
| 15. | Kṛṣṇārcanacandrikā | Ratnapāṇi |
| 16. | Kṛṣṇārcanavidhi | Uttarānanda |
| 17. | Kṛṣṇāśraya | Vallabhācārya |
| 18. | Kṛṣṇāṣṭamīnirṇaya | Gaṇeśa |
| 19. | Kṛṣṇāhnikakaumudī | Bilvamaṅgala |
| 20. | Kṛṣṇavinoda | Motīrāmakavi |

The tradition of Kṛṣṇakāvyas continued from the 12th Century onward. Due to the advent of Vaiṣṇava faith and movement in the eastern part of the country, specially in Bengal, Kṛṣṇa kāvyas became very popular. It so happened in South India too.

The theme of the present book is the study of three mahākāvyas viz. the Śrīkṛṣṇavijaya of Śaṅkarakavi, the Rukmiṇīkalyāṇa of Rājacūḍāmaṇi Dīkṣita and the Harivilāsa of Lolimbarāja. The three are related to the episodes of Śrīkṛṣṇa and belong to South India.

I. The Śrīkṛṣṇavijaya consists of 12 Cantos. Written by Śaṅkarakavi under the patronage of king Keralavarman of Kola country in the 15th Century A.D., this Mahākāvya describes the important exploits of Śrīkṛṣṇa. The theme is taken from the Srīmadbhāgavatapurāṇa. It is indeed a beautiful composition written in a simple and sweet language with variety of metres and Alaṁkāras.

II. The Rukmiṇīkalyāṇa of Rājacūḍāmaṇī Dīkṣita contains 10 Cantos. It was written under the patronage of king Raghunātha of Tanjore (1600 A.D.) This Mahākāvya describes the marriage of Śrīkṛṣṇa and Rukmiṇī. The composition is descriptive rather than narrative. Written in the Vaidarbhī and Gauḍī styles it is more terse than Śrīkṛṣṇavijaya. Its value consists in the information it supplies about some of the kings of Tanjore.

III. The Harivilāsa of Lolimbarāja contains five cantos. It was written under the patronage of king Harihara of Vijayanagara (1700 A.D.) It is composed in an easy and expressive style.

## Chapter I

## ŚRĪKṚṢṆAVIJAYA

### (a) *TEXT*

The Śrīkṛṣṇavijaya[1] is a Mahākāvya which deals with the life of Śrīkṛṣṇa. It has 12 cantos. The author is Śaṅkarakavi, a famous poet of Kerala, who composed it under the patronage of Keralavarman, the king of Kola, who had asked him to write a Kāvya, dealing with the life of Śrīkṛṣṇa.[2] The date of this composition is the 15th century A.D.

Śrīkṛṣṇavijaya "Victories of Śrīkṛṣṇa" is so called because it deals primarily with the incidents of life of Śrīkṛṣṇa, which brought glory to him as he had been always successful in his brave ventures.

*The Summary of Contents*

*Canto I*

The Śrīkṛṣṇavijaya opens with an invocation to Vināyaka (Gaṇeśa) followed by salutation to Sarasvatī, prayer to Dākṣāyaṇī and finally salutation to Śrīkṛṣṇa.[3] Śaṅkarakavi proceeds to describe the qualities of Keralavarman, the King of Kola, under whose patronage he wrote this Mahākāvya.[4] He shows great reverence to Rāghava, his teacher.[5] Thereafter, he introduces himself and his Mahākāvya which he says, he is writing at the instance of Keralavarman.[6] The story starts with the description of Sumeru mountain, where Brahmā is sitting with Gods.[7] The Goddess Earth is weeping and goes to Brahmā and relates her pitiable condition.[8]

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1. Edited by P.S. Anantanārāyaṇa Śāstri and Published by the Mangalodayam Co. Ltd., Trichur, 1914.
2. Śaṅkarakavi, Śrīkṛṣṇavijaya, I. 16.
3. ibid. 1.1-5.
4. ibid. 1.6-10,
5. ibid. 1.11-12.
6. ibid. 1.13-19.
7. ibid. 1.20-46.
8. ibid. 1.47-63.

Brahmā and the Goddess Earth go to the ocean, the abode of Viṣṇu. They pray to him and hear a divine voice announcing that Śrīkṛṣṇa will take birth in the family of Yadus to remove the burden of the Earth. Brahmā conveys the same to all gods and the goddess Earth.[1]

Once upon a time while Kaṁsa was going on a chariot along with his sister Devakī, wife of Vasudeva, he heard a divine voice predicting his death by the eighth son of Devakī.[2] Kaṁsa starts killing Devakī there and then, but Vasudeva requests Kaṁsa not to kill his wife as they will offer all their sons to him. Thus pacified, Kaṁsa goes home.[3] Kaṁsa does not kill the first son of Devakī but kills her six sons and puts Vasudeva in prison.[4] Then, Māyā exchanges the foetus in Devakī, Rohiṇī and herself becomes the child of Yaśodā and Śrīkṛṣṇa becomes the child of Devakī.[5]

*Canto II*

Devakī is in pregnant condition and Kaṁsa is worried to see it.[6] The Gods praise Śrīkṛṣṇa residing in the womb of Devakī, and then go back to heaven.[7] The time of the birth of Śrīkṛṣṇa has come. The weather before and after his birth becomes very pleasant.[8]

Śrīkṛṣṇa is born of the womb of Devakī. By the Divine power the doors of the prison are made open. Vasudeva takes Śrīkṛṣṇa from the prison,[9] crosses the river Yamunā, reaches the house of Nanda safely. He places Śrīkṛṣṇa there and takes the daughter of Nanda in exchange[10] and returns. Hearing the new-born baby crying, Kaṁsa comes there, kills the child though Devakī begs again and again for mercy.[11] While going in the sky, the girl tells Kaṁsa that

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 1.64-72.
2. ibid. 1.73-78.
3. ibid. 1.79-89.
4. ibid. 1.90-94.
5. ibid 1.95-96.
6. ibid. 2.1-18
7. ibid. 2.19.34.
8. ibid. 2.35-66.
9. ibid. 2.81-85.
10. ibid. 2.86-89.
11. ibid. 2.90-97.

his killer still exists on the Earth.[1] After her disappearance, Kaṁsa loosens the fetters of Vasudeva and Devakī and becomes worried. He informs his ministers about the cause of his anxiety. Thereupon the ministers console him much.[2]

Nanda performs his son's birth ceremony in which he donates wealth to the Brahmins.[3] Once Nanda goes to pay tax to Kaṁsa in Mathura, where he is requested by Vasudeva to return home quickly for the security of his son and Nanda does so.[4] Pūtanā enters Nanda's house and tries to kill Śrīkṛṣṇa but she is killed by him. Nanda's wife becomes extremely worried and terrified.[5] When Nanda returns home and sees the body of Pūtanā being burnt by Gopas, he embraces his son and breathes a sigh of relief.[6]

*Canto III*

Śrīkṛṣṇa has started attracting people by his childlike sports.[7] One day on the birthday of Śrīkṛṣṇa, while worshipping the Brahmins, Yaśodā sprinkles sacred water on Śrīkṛṣṇa and puts him in the cart for sleep. The cart is turned down by Śrīkṛṣṇa's foot. People run to the spot but Yaśodā findīng Śrīkṛṣṇa safe and sound performs a religious ceremony for the safety of her son.[8] Again Yaśodā is busy in domestic work. She places Śrīkṛṣṇa on the ground, when a great demon comes and takes Śrīkṛṣṇa to the sky. Yaśodā runs to save the child while Śrīkṛṣṇa kills the demon who falls down on the Earth.[9] People of Vraja get perplexed; they bring back Śrīkṛṣṇa, who is embraced lovingly by his parents.[10] The sons of Nanda and Rohiṇī are named Śrīkṛṣṇa and Balarāma by sage Garga.[11] People enjoy the playful activities of the child Śrīkṛṣṇa.[12]

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 2.98-101.
2. ibid. 2.102-111.
3. ibid. 2.112-117.
4. ibid. 2.118-122.
5. ibid. 2.123-132.
6. ibid. 2.133-134.
7. ibid. 3.1-2.
8. ibid. 3.3-9.
9. ibid. 3.10-15.
10. ibid. 3.16-21.
11. ibid. 3.22.
12. ibid. 2.23-39.

His fondness for butter urges him to steal butter from the house of Vraja for which he gets scolding for stealing butter. The Vraja ladies however report this to Yaśodā.[1] Once, Śrīkṛṣṇa takes some clay in his mouth and when Yaśodā wants to take it out, Śrīkṛṣṇa shows whole of the world in his mouth. Astonished at this, Yaśodā takes him to be God and embraces him with the motherly affection.[2]

Once, when Yaśodā is busy in churning curd Śrīkṛṣṇa troubles her and Yaśodā ties him with a mortar, but he breaks the trees Yamala and Arjuna, who get salvation becoming free from the curse of Nārada.[3] Hearing a terrible sound of the fall of trees, the people of Vraja are terrified but become happy to see Śrīkṛṣṇa safe and sound.[4] Thus seeing the calamities falling on Vraja, the people decide to go to Vṛndāvana. Accompanied by the Gopas, Nanda too reaches there,[5] Vṛndāvana is a very charming site. Here Śrīkṛṣṇa and Balarāma go to the forest early in the morning along with their cows.[6] When Śrīkṛṣṇa together with Gopas reaches Yamunā, a demon, assuming the form of a calf moves with the cows in order to kill them but Śrīkṛṣṇa recognizes the demon in the form of a calf and slays him. Gods shower flowers on Śrīkṛṣṇa for his unparalleled bravery.[7] Thus enjoying everyday on the bank of Yamunā, Śrīkṛṣṇa meets the demon Baka[8] and then kills him too. Spending days in such pastimes Śrīkṛṣṇa and Balarāma return home and are welcomed by their parents.[9]

*Canto IV*

Accompanied by the cowherds, Śrikṛṣṇa goes to the forest to enjoy the forest life.[10] There he kills the demon Agha.[11] While

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 3.40-53.
2. ibid. 3.54-55.
3. ibid. 3.56-61.
4. ibid. 3.62-63.
5. ibid. 3.64-66.
6. ibid. 3.67-78.
7. ibid. 3.79-83.
8. ibid. 3.84-86.
9. ibid. 3.87.
10. Ibid. 4.1-3.
11. ibid. 4.4-9.

Śrīkṛṣṇa is taking meals with the cowherds on the bank of Yamunā, Brahmā conceals calves and cowherds for testing the bravery of Śrīkṛṣṇa.[1] Śrīkṛṣṇa creates calves and cowherds by his super power and returns home, accompanied by the Gopas[3]. Śrīkṛṣṇa's routine of going to the forest continues and after a year, Brahmā releases the calves and cowherds, but seeing them already in the forest, he is astonished. Brahmā praises Śrīkṛṣṇa and returns to his place·[3] Śrīkṛṣṇa and Balarāma along with other cowherds are spending their time nicely in various forest activities.[4] Once Śrīdāmā expresses his desire for eating the fruits of Tālavana which is difficult to be entered on account of Dhenuka demon. Balarāma goes there and kills Dhenuka.[5]

Once Śrīkṛṣṇa reaches the bank of Yamunā, where Gopas lie fainted by drinking water, but Śrīkṛṣṇa puts life back in them.[6] Śrīkṛṣṇa enters Yamunā and starts killing Kāliya serpent, who had poisoned the water, but leaves him, when requested by the wives of Kāliya.[7] Śrīkṛṣṇa comes out of water, is fondled much by his parents.[8] Immediately, a forest fire surrounds the Gopas, who call Śrīkṛṣṇa for help and Śrīkṛṣṇa saves them by drinking the fire. The Gopas are astonished at this sight.[9] The summer season has begun, Śrīkṛṣṇa roams in the forest, kills Pralamba demon.[10] Again, one day when Śrīkṛṣṇa is playing with cowherds, who have closed their eyes in play, the forest fire is ablaze and Śrīkṛṣṇa again drinks it.[11] Śrīkṛṣṇa starts playing on flute.[12]

*Canto V*

Gopīs go daily on the bank of Yamunā and are attracted by Śrīkṛṣṇa. One day, they enter naked in Yamunā, in order to take

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 4.10-13.
2. ibid. 4.14-15.
3. ibid. 4.16-25.
4. ibid 4.26-38.
5. ibid· 4.39-49.
6. ibid. 4.50-52.
7. ibid 4.53-75.
8. ibid. 4.76.
9. ibid. 4.77-79.
10. ibid. 4.80-86.
11. ibid. 4.87.
12. ibid 4.88-90.

bath. Śrīkṛṣṇa takes their clothes and sits on a Nīpa tree.[1] Gopīs beg their clothes from Śrīkṛṣṇa, who promises to return clothes provided they come out naked from the water, since they have broken the vow by entering naked in Yamunā. They do the same and go back to Vraja by putting on their clothes.[2] After this, Śrīkṛṣṇa sends hungry Gopas to the hermitage of sages to get some food, but they approach their wives as sages are in meditation.[3] The ladies though prohibited by their husbands go to Śrīkṛṣṇa with food. The sages realize their mistake in obstructing their wives and regret.[4] Śrīkṛṣṇa sees the whole of Vraja busy at Indra sacrifice, inquires from Nanda who tells him all about this sacrifice.[5]

In order to mitigate the pride of Indra, Śrīkṛṣṇa asks Gopas to worship Govardhana mountain.[6] Naturally Indra gets angry, pours showers of rain continuously to disturb the people, but Śrīkṛṣṇa protects them by uplifting the mountain on his finger for seven days.[7] At last, Indra withdraws the clouds. Śrīkṛṣṇa too removes the mountain from his finger and receives good shower of flowers from gods.[8] Indra being ashamed, worships Śrīkṛṣṇa and goes to nether regions.[9]

Once Nanda goes to take bath in Yamunā, but is taken to the world of Varuṇa by a servant of Varuṇa. Śrīkṛṣṇa goes there and releases his father.[10] Thereafter follows a description of seasons enjoyed by Śrīkṛṣṇa.[11]

*Canto VI*

Śrīkṛṣṇa takes hold of the Gopīs, indulges in loving and sportive actions with them.[12] In order to test the love of Gopīs,

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 5.1-4.
2. ibid. 5.5-13.
3. ibid 5.14-15.
4. ibid. 5.16-17.
5. ibid. 5.18-19.
6. ibid. 5.20-26.
7. ibid. 5.27-40.
8. ibid. 5.41-43.
9. ibid. 5.44-45.
10. ibid. 5.46-47.
11. ibid. 5.48-90.
12. ibid. 6.1-58.

Śrīkṛṣṇa disappears. The Gopīs start lamenting.[1] Seeing the miserable condition of Gopīs, Śrīkṛṣṇa appears and starts Rāsalīlā again.[2]

*Canto VII*

Once, accompanied by Gopas, Nanda goes to Ambikā forest to worship Ambikāpati, They take bath in the river Sarasvatī and worship Śiva.[3] While they are staying on the bank of the river, a serpent bites Nanda. Śrīkṛṣṇa suppresses the snake, who assuming a divine form puts hands on his forehead, narrates his story and praising Śrīkṛṣṇa goes to the city of Gods.[4] Once in a moonlit night when Śrīkṛṣṇa is sporting with the Gopīs, Yakṣa Śaṁkhacūḍa comes there.[5] Baladeva offers protection to Gopīs and Śrīkṛṣṇa kills the Yakṣa and taking the jewel of Śaṁkhacūḍa gives it to Baladeva.[6] Then at the instance of Kaṁsa, Demon Ariṣṭa assuming the form of a bull comes there to kill Śrīkṛṣṇa but is killed by him.[7] After this, Nārada goes to Kaṁsa and tells about Śrīkṛṣṇa's presence in Nanda's house and provokes him to kill Śrīkṛṣṇa. On hearing it Kaṁsa wants to kill Devakī and Vasudeva with a sword, but is pacified somehow by Nārada.[8] Nārada departs and Kaṁsa puts Devakī and Vasudeva in prison.[9] Kaṁsa calls prominent wrestlers Muṣṭika and Cāṇūra, delivers the message of Nārada to them. He suggests to call the elephant Kuvalayāpīḍa to kill Śrīkṛṣṇa and then appoints Akrūra to bring Balarāma and Śrīkṛṣṇa to Mathura.[10] Keśin the favourite of Kaṁsa, assumes the form of a horse, but is killed by Śrīkṛṣṇa.[11] Nārada praises Śrīkṛṣṇa.[12] Akrūra starts to bring Śrīkṛṣṇa to Mathura and at sunset reaches Gokula. He is

1. Śaṅkarkavi, Śrīkṛṣṇavijaya, 6.59-68.
2. ibid. 6.69-79.
3. ibid. 7.1-3.
4. ibid. 7.4-13.
5. ibid. 7.14-20.
6. ibid. 7.21-24.
7. ibid. 7.25-35.
8. ibid. 7.36-50.
9. ibid. 7.51-52.
10. ibid. 7.53-60.
11. ibid. 7.61-68.
12. ibid. 7.69-74.

happy to see Śrīkṛṣṇa and Balarāma, falls at their feet. Śrīkṛṣṇa welcomes Akrūra and inquires the purpose of his visit.[1]

Knowing about the bow sacrifice of Kaṁsa, Nanda permits Gopas to go.[2] Hearing about the departure of Śrīkṛṣṇa and Balarāma, the Gopīs lament, but consoling them Śrīkṛṣṇa gets into the chariot. Śrīkṛṣṇa, Balarāma, Akrūra, Nanda and the Gopas reach the bank of Yamunā, where Akrūra takes bath and sees Śrīkṛṣṇa and Balarāma in the water as well as on the land. Being astonished he prays to Śrīkṛṣṇa.[4] Then the party starts for Mathura.[5] Reaching there, Akrūra requests Śrīkṛṣṇa to purify his home by his visit but Śrīkṛṣṇa promises to do so in future and sends him home.[6] Kaṁsa is extremely terrified to know the arrival of Śrīkṛṣṇa and Balarāma, gets shocked when people run here and there to see them.[7] On the way to Mathura Śrīkṛṣṇa asks for clothes from a washerman who refuses to give. Thereby, Śrīkṛṣṇa kills him.[8] Pleased at the devotion of a Gardener, Śrīkṛṣṇa and Balarāma visit his home and accept sandal paste and garlands.[9] While proceeding, Śrīkṛṣṇa meets Kubjā, who worships him.[10] After Śrīkṛṣṇa removes her haunchness and transforms her into a beautiful maiden, Śrīkṛṣṇa enters the canopy, arranged by Kaṁsa, takes bow, produces sound by which Kaṁsa is frightened.[11] At night, Śrīkṛṣṇa goes to his relations where he takes meals and sleeps.[12] Kaṁsa sees bad dreams at night.[13]

*Canto VIII*

Early in the morning, Śrīkṛṣṇa hears the sound of drums, walks on the road, being lovingly watched by the ladies and

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 7.75-89.
2. ibid. 7.90-91.
3. ibid. 7.92-110.
4. ibid. 7.111-126.
5. ibid. 7.127-128.
6. ibid. 7.129.
7. ibid. 7.130-134.
8. ibid. 7.135-136.
9. ibid. 7.137-138.
10. ibid. 7.139-144,
11. ibid. 7.145-147
12. ibid. 7.148.
13. ibid. 7.149

saluted by the public.[1] At the entrance of assembly, Śrīkṛṣṇa sees the royal elephant Kuvalayāpīḍa, irritates him and kills him, who produces loud noise in all directions.[2] Śrīkṛṣṇa and Balarāma, hold the tusk of the elephant and enter the assembly hall where a loud sound of drums is heard.[3] Śrīkṛṣṇa takes hold of Cāṇūra, Balarāma seizes Muṣṭika killing them along with the other wrestlers who come after them.[4] Annoyed at this Kaṁsa runs to Śrīkṛṣṇa to kill him but he is killed instead by Śrīkṛṣṇa while his relatives are killed by Balarāma.[5] Śrīkṛṣṇa consoles the wives of Kaṁsa, who are crying at the death of their husband, enters the house of Vasudeva, where he removes the fetters of his parents and makes them happy by his sweet words.[6] Śrīkṛṣṇa consecrates Ugrasena and brings prosperity to the subjects.[7] Nanda embraces Śrīkṛṣṇa and Balarāma and returns to Gokula.[8] Śrīkṛṣṇa and Balarāma are initiated to studies by Sandīpanī.[9] Śrīkṛṣṇa restores the dead sons of his teacher.[10] Śrīkṛṣṇa sends Uddhava in order to console Yaśodā and Nanda.[11]

Uddhava goes to Vraja, meets Gopīs and informs them about the welfare of Śrīkṛṣṇa and praises him.[12] The ladies of Vraja are afflicted by sorrow at the separation of Śrīkṛṣṇa.[13] Uddhava consoles them, gives the message of Śrīkṛṣṇa and returns with the Gopīs' message.[14] Śrīkṛṣṇa stays with Kubjā for one night.[15] Śrīkṛṣṇa and Balarāma visit Akrūra again. They send him to

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1. Śaṅkarakavi, Śrīkṛṣṇvijaya, 8.1-4.
2. ibid. 8.5-13.
3. ibid. 8.14-18.
4. ibid. 8.19-22.
5. ibid. 8.23-27.
6. ibid. 8.28-33.
7. ibid. 8.24-36.
8. ibid. 8.37-39.
9. ibid. 8.40-41.
10. ibid. 8.42-46
11. ibid. 8.47.
12. ibid. 8.48-57.
13. ibid. 8.58-63.
14. ibid. 8-64-68.
15. ibid. 8.69.

Dantipura to convey their message to the Kauravas.[1] Akrūra returns with a message for Śrīkṛṣṇa.[2] After knowing the death of Kaṁsa, the king of Magadha surrounds Mathura. Śrīkṛṣṇa fights with him, defeats him, but releases him, when tied by Balarāma. The king of Magadha invades Mathura again but is defeated by Śrīkṛṣṇa.[3]

*Canto IX*

Yama, the Yavana king captures Mathura.[4] In order to defend the city, Śrīkṛṣṇa makes another city in the water.[5] After placing his subjects and relatives there, Śrīkṛṣṇa goes to fight with the Yavana king. Unable to face the attack, he conceals himself in the interior of a cave, where Mucukunda was sleeping.[6] Thinking Mucukunda to be Śrīkṛṣṇa, Yavana kicks him, who by getting up, reduces the Yavana into ashes.[7] Śrīkṛṣṇa reveals himself to Mucukunda, who after getting the boon of Bhakti from Śrīkṛṣṇa starts for the Northern direction. Śrīkṛṣṇa kills the army of Yavanas and taking their wealth returns to his city.[8]

After seeing that Dvārakā was besieged by the king of Magadha, Śrīkṛṣṇa and Balarāma save themselves by going to the Pravarṣaṇa mountain, which is set on fire by the king of Magadha, but Śrīkṛṣṇa and Balarāma jump from there and reach the city safe and sound. The king of Magadha also goes back happily thinking Śrīkṛṣṇa and Balarāma burnt.[9] The king of Vidarbha has a daughter Rukmiṇī by name, who is very beautiful. Śrīkṛṣṇa after hearing about her qualities wants to get her, but Rukmī, the brother of Rukmiṇī wants to give her to Śiśupāla.[10] Knowing this fact Rukmiṇī gets worried, sends a Brahmin to Śrīkṛṣṇa telling her sad and pitiable condition. On receiving the message of Rukmiṇī, Śrīkṛṣṇa drives to

1. Śaṅkarakavi, Śrikṛṣṇavijaya. 8.70.76.
2. ibid. 8.77.
3. ibid. 8.78-94.
4. ibid.9.1-6
5. ibid. 9.7-18.
6. ibid. 8.19-22.
7. ibid. 9.23-25.
8. ibid. 9.26-28.
9. ibid 9.29-34.
10. ibid. 9.35-55.

the country of Vidarbha. Balarāma accompanies Śrīkṛṣṇa. Both are welcomed by the king of Vidarbha on the day of marriage.[1] Rukmiṇī goes to worship Kātyāyanī and while returning home, is carried away by Śrīkṛṣṇa. Rukmī becomes extremely angry, runs after him, but is defeated by him. Śrīkṛṣṇa returns home with Rukmiṇī.[2]

*Canto X*

Śrīkṛṣṇa, marries Rukmiṇī[3] and enjoys with her who gives birth to a son. A demon Śambara takes the boy and throws him into the ocean, where he is eaten by a fish. A fisherman catches that fish and brings it home.[4] When the fish is cut, a boy comes out.[5] Rati, having come to know from Nārada that the boy was an incarnation of Kāmadeva, starts to see the boy. Rati takes the boy to his father's place through the aerial path.[6] The people are astonished to see a beautiful boy resembling Śrīkṛṣṇa but, they become happy when they know the truth from Nārada.[7]

Satrājit has syamantaka gem, Śrīkṛṣṇa wants the gem but Satrājit refuses to give it.[8] Once the younger brother of Satrājit wears the gem but is killed by Jāmbavān, who takes his gem and enters a cave. Satrājit accuses Śrīkṛṣṇa for killing his brother for the sake of gem.[9] Śrīkṛṣṇa enters into the cave, fights with Jāmbavān, returns the gem and offers his daughter Jāmbavatī.[10] Śrīkṛṣṇa returns the gem to Satrājit, who is ashamed of his false accusation, returns not only that gem to Śrīkṛṣṇa but offers his daughter Satyabhāmā too. Śrīkṛṣṇa marries Satyabhāmā.[11] but returns the gem. Meanwhile, Śatadhanvā is impelled by Akrūra, kills Satrājit and takes possession of the gem, Satyabhāmā cries at this, Śrīkṛṣṇa kills Śatadhanvā, but not finding the gem even from him, calls

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 9.56-75.
2. ibid 9.76-82.
3. ibid. 10.1-8
4. ibid. 10.9.10.
5. ibid. 10.1-12
6. ibid. 10.13-16.
7. ibid. 10.17-19.
8. ibid. 10.20-21.
9. ibid. 10. 22-23.
10. ibid. 10.24.
11. ibid. 10.25-27.

Akrūra, who gives back that gem to Śrīkṛṣṇa, but at last Śrikṛṣṇa gives that gem to Akrūra.[1]

Once Śrīkṛṣṇa in Indraprastha, goes to the bank of Yamunā with Arjuna, sees a beautiful girl, Yamunā by name and marries her. He acts as a charioteer of Arjuna when the latter burns the Khāṇḍava forest.[2] Śrīkṛṣṇa marries Mitravindā, Satyabhadrā and Sulakṣaṇā.[3] Riding on Garuḍa together with Satyabhāmā he goes to help Indra, harrrssed by Naraka. Asura Mura too challenges Śrīkṛṣṇa, when he breaks all his forts, and is killed by Śrīkṛṣṇa.[4] Naraka fights singlehanded but is also killed.[5] Śrīkṛṣṇa is praised by the Goddess Earth for his bravery He takes out sixteen thousand girls imprisoned by Naraka as well as his wealth and Kuṇḍala. He returns Kuṇḍala to Aditi, and after getting Pārijāta returns to his city, marries the girls. Each queen gets ten sons. The son of Rukmiṇī gets married to the daughter of Rukmī.[6] Śrīkṛṣṇa, Rukmiṇī and Balarāma go to Bhojakaṭa, where Balarāma gambles with Rukmī, who wins Balarāma by crooked means and scolds him. At this, Balarāma gets angry and kills Rukmī. The kings present there run away.[7]

The Asura Bāṇa, after pleasing Śiva has obtained a thousand arms and is waiting for some match to fight with. His daughter Uṣā gets a dream that she is united with the grandson of Śrīkṛṣṇa. Aniruddha comes in disguise and starts living with Bāṇa's daughter, but is ultimately arrested.[8] Nārada gives this information to Yādavas, who invade Śoṇitapura and fight with Bāṇa who runs away from the battle-field, while fighting with Śrīkṛṣṇa.[9] Śrikṛṣṇa spares only four arms of Bāṇa and cuts off the rest. He returns, taking Uṣā, as his daughter-in-law.[10]

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1. Śaṅkarakavi, Śrikṛṣṇavijaya, 10.28-32.
2. ibid. 10.33-36.
3. ibid. 10. 37-38.
4. ibid. 10.39-43.
5. ibid. 10.44-50.
6. ibid. 10.51-54.
7. ibid. 10.55-57.
8. ibid. 1.58-71.
9. ibid. 10.72-79.
10. ibid. 10.80-81.

*Canto XI*

Śrīkṛṣṇa's sons, while they roam about in the forest approach a well, where they see Nṛga inside, they try to pull him out, as they are unable to do so, Śrīkṛṣṇa succeeds. Then Nṛga, narrates his story, goes in the sky, by spreading lustre.[1] Balarāma spends busy life with beautiful ladies in the forest, where they indulge in sportive activities.[2] Balarāma drags Yamunā, who delays in flowing.[3] Śrīkṛṣṇa hears the harsh words of pauṇḍraka, fights and kills him along with his friend Kāśirāja.[4] Kāśirāja's son, has to take revenge of his father's death, pleases Śiva, obtains power and throws fire in the city of Yadus, who are perturbed but Śrīkṛṣṇa extinguishes fire by his Sudarśana disc, sends it to the city of Kāśirāja, which burns him as well as the whole city.[5] Vivida monkey roams in the forest destroying trees and flowers, but at last is killed by Śrīkṛṣṇa.[6] Sāmba, the son of Śrīkṛṣṇa takes away the daughter of Kauravas from the Svayaṁvara assembly, at which Kurus get angry and bind Sāmba. Balarāma advises Kurus to accept this relation but Kuru kings do not agree. Fighting starts between Kauravas and Yādavas. At last, Balarāma being victorious, returns with Sāmba and his wife.[7] Once Nārada visits Śrīkṛṣṇa and is astonished to see how the latter manages with various wives simultaneously.[8] Knowing about the intending invasion of his kingdom by the king of Magadha, Śrīkṛṣṇa goes to fight with the king of Magadha as suggested by Uddhava and kills him.[9] Then Śrīkṛṣṇa goes to the sacrifice of Pāṇḍavas, where his Agrapūjā is done as recommended by Bhīṣma.[10] Cedivīra Śiśupāla becomes angry, Śrikṛṣṇa kills him and defeats other kings, who come to fight with him.[11] The sacrifice is completed successfully.[12]

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 11.1-8.
2. ibid. 11.9.26.
3. ibid. 11.27-28.
4. ibid. 11.29-36.
5. ibid. 11.37-43.
6. ibid. 11.44-53.
7. ibid. 11.54-63.
8. ibid. 11-64-71.
9. ibid. 11-72.91.
10. ibid. 11.91-99.
11. ibid. 11.100-102.
12. ibid. 11.103.

*Canto XII*

The Kauravas are jealous of Pāṇḍava's prosperity. When Duryodhana behaves peculiarly in the Assembly Hall of Pāṇḍavas, made by Māyā, by seeing water where there is land, and by seeing land where there is water, Bhīmasena laughs loudly at him Feeling himself insulted, he returns to Hastināpura.[1] Śālva seeing the destruction of the king of Cedi desires in return to destroy the family of Vṛṣṇis. He pleases Śiva and gets an aerial car of iron and goes to Dvārakā with his army to destroy the city.[2] People are terrified, but Śrīkṛṣṇa returns immediately from Hastināpura and kills Śālva and Dantavaktra, who also comes to kill Śrīkṛṣṇa.[3] Balarāma who foresees indications about the fight of Kauravas and Pāṇḍavas goes on pilgrimage.[4] After roaming from one holy place to another, he gets intimation from Lomaharṣaṇa. and sees the fight of Kauravas and Pāṇḍavas. He returns home to request them not to fight.[5] Once Śrīkṛṣṇa's old friend Sudāmā comes to meet him and he receives a warm welcome[6] Śrīkṛṣṇa and his Vṛṣṇi devotees reach the place of Balarāma, where they take bath and give gifts to Brahmins. Srīkṛṣṇa is happy at the sight of Nanda, and his relatives and friends.[7] Gopīs are happy to see Srīkṛṣṇa, Yaśodā embraces him; his eight chief queens are delighted at his sight.[8] Nārada and other sages come there. Srīkṛṣṇa welcomes them with sweet words. The sages praise and salute Śrīkṛṣṇa. They go back to heaven.[9] Nanda returns with other Gopas. Śrīkṛṣṇa returns to Dwārakā with his wives and relatives.[10] Śrīkṛṣṇa enlightens Vasudeva with knowledge and enlightens Devakī too by showlng them their six sons, killed by Kaṁsa.[11] Once, a Brahmin's son is dead in

1. Śaṅkarakavi, Śrīkṛṣṇvijaya, 12.1-6.
2. ibid. 12.7.8.
3. ibid. 12.9.17.
4. ibid. 12.18-19.
5. ibid. 12.20-23.
6. ibid. 12.24.
7. ibid. 12.25-27.
8. ibid. 12.28.34
9. ibid. 12.35-42.
10. ibid. 12.43-44.
11. ibid. 12.45-48.

Dvārakā. He abuses Śrīkṛṣṇa, Arjuna promises him to get his son back but he is unable to do so; he gets ready to throw himself in fire, but Śrīkṛṣṇa saves Arjuna and helps him in restoring Brahmin's son to life.[1]

The narrative ends with a summary of Śrīkṛṣṇa's glorious deeds.[2]

*Sources and Changes Introduced in the Śrīkṛṣṇavijaya*

Most of the Purāṇas deal with the exploits of Srīkṛṣṇa, Amongst these Agni,[3] Vāyu,[4] Padma,[5] Harivaṁśa,[6] Viṣṇu,[7] Brahma,[8] BrahmaVaivarta,[9] Devi Bhāgavata,[10] and bhāgavatapurāṇa,[11] deal with his episodes in detail. A comparative study of the Purāṇas and SKV shows that the SKV is based on the Bhāgavata Purāṇa as the whole of its tenth skandha is summarised in the SKV.

But there is a marked difference too between the Bhāg. Pu. and the SKV. Whereas the former narrates the exploits of Śrīkṛṣṇa in detail, the latter sketches them very briefly. A cantowise comparison of the SKV with the Bhāgavatapurāṇa is given below :

*First Canto*

The first canto of the SKV is a summary of first chapter including the 15 ślokas of second chapter of the tenth skandha of the Bhāg. Pu. But the following changes are introduced.

1. Goddess Earth goes to Brahmā and relates her sorrow. The SKV states that Brahmā was sitting on the mount Sumeru, but no such mention of place is found in the Bhāg. Pu.

2. In the Bhāgavata Purāṇa, Lord Viṣṇu orders Māyā to put the foetus of Devakī in Rohiṇī, that she herself should become the foetus of Yaśodā and he himself will form the foetus of Devakī, but

1. Śaṅkarakavi, Śrīkṛṣṇavijaya, 12.49-68.
2. ibid. 12 69-72.
3. Ch. 12.
4. Chs. 96-97.
5. Kh. III, chs 69-73; Kh. V, chs 245-252.
6. Viṣṇu-parva.
7. Pañcama Aṁśa.
8. Chs. 179-212.
9. Śrīkṛṣṇa-Janma-khaṇḍa.
10. Skandha IV, chs 20-25.
11. Skandha X.

in the SKV, the orders of Viṣṇu are not referred to, Māyā herself does so.

*Second Canto*

The second canto is a summary of 2.16 to the 6th chapter of the tenth Skandha of the Bhāg. Pu. with the following changes :

1. In the Bhāg. Pu. both Vasudeva and Devakī pray to Śrīkṛṣṇa after his birth, but in the SKV only Vasudeva prays to him.

2. In the Bhāg. Pu. Kaṁsa requests Vasudeva and Devakī to pardon him for killing their daughter, but no such mention is found in SKV.

*Third Canto*

Chapters seven to thirteen of the 10th Skandha of the Bhāgavata are summarised in the third canto of SKV with the following differences :

I. In the Bhāg. Pu. Śrīkṛṣṇa yawns after taking his mother's milk, and while yawning, Yaśodā beholds universe in his mouth, but in the SKV, Yaśodā opens the mouth of Śrīkṛṣṇa, who has filled it with clay and sees the world in it.

II. The order of some incidents has been changed. The order of the incidents in the Bhāg. Pu. is as follows :

1. Opening the mouth of Śrīkṛṣṇa.
2. Ceremony of Naming.
3. Butter theft.

But in the SKV, the order is given as below :

1. Ceremony of Naming.
2. Butter theft.
3. Opening of the mouth of Śrīkṛṣṇa.

*Fourth Canto*

Chapters 14 to 19 of the tenth Skandha of the Bhāgavata Purāṇa are summarised in the fourth canto with the only difference that in the Bhāgavata Purāṇa there is a description of rainy and autumn seasons and the playing of flute by Śrīkṛṣṇa whereas in the SKV there is no description of seasons before Śrīkṛṣṇa's playing of flute.

*Fifth Canto*

Chapters 20 to 28 of the tenth Skandha of Bhāg. Pu. are summarised in the fifth canto of the SKV.

*Sixth Canto*

Chapters 29 to 33 of the tenth Skandha of Bhāg. Pu. are

summarised in the sixth canto of the SKV with the following differences :

In the Bhāg. Pu. the chapter of Rāsalīlā follows the inicident of Śrīkṛṣṇa's saving Nanda form Pātāla loka, but in the SKV the description of seasons comes before Rāsalīlā.

*Seventh Canto*

Chapters 34 and 36 to 42 of the X Skandha of the Bhāg. Pu. are summarised in the seventh canto. Śaṅkarakavi has left the 35th chapter of this Purāṇa, to avoid repetition of the līlās of Śrīkṛṣṇa. Moreover, in this Mahākāvya, there is no mention of meeting of a tailor, when Śrīkṛṣṇa and Balarāma visit Mathurā, but in the Bhāg. Pu. they meet a tailor after they have met a washerman, who refused to give clothes to them. The death of Vyomāsura is also not mentioned in the SKV.

*Eighth Canto*

Chapters 43 to 50 (upto Śloka 43 of 50th chapter) of the Bhāg. Pu. (Skandha X) are summarised in the eighth canto.

*Ninth Canto*

Chapter 50 (from 44 Śloka to 52 Śloka) of the Bhāg. Pu. (Skandha X) is summarised in the ninth canto of the SKV.

*Tenth Canto*

Chapter 54 (from 53 Śloka to 63 of the Bhāg. Pu. (Skandha X) is summarised in the tenth canto of the SKV.

*Eleventh Canto*

Chapter 64 to 74 of the Bhāg. Pu. (Skandha X) are summarised in the eleventh canto of the SKV.

*Twelfth canto*

The twelfth canto of the SKV is a brief summary of chapters 75 to 90 of Skandha X of the Bhāg. Pu. But some of these chapters of the Bhāg. Pu. are not summarised because they do not deal with the exploits of Śrīkṛṣṇa. A brief account of this omission is given below :

1. Chapter 86 deals with the marriage of Subhadrā with Arjuna, and Śrīkṛṣṇa's visit to Mithilā to see his devotee Śrutadeva the king of Mithilā. This is left out completely by Śaṅkarakavi.
2. Chapter 87 of the Bhāg. P. which deals with the nature of Brahman is left out in the SKV.
3. Chapter 88 of the Bhāga. P. which contains the story of Śiva has been left purposely in the SKV. because it does not deal with Śrīkṛṣṇa.

4. The story of Bhṛghu, which is narrated in the first 12 Ślokas of 89 chapter of the tenth Skandha of the Bhāg. Pu. is missing in the SKV.

Thus Śaṅkarkavi has purposely avoided the above-mentioned incidents, which are not related to Śrīkṛṣṇa.

(*b*) *AUTHOR*

*HIS LIFE AND PERSONALITY*

*LIFE*

Śaṅkarakavi, like many other Sanskrit poets has not left any information about his life. If there is any information, that is only regarding the period when he wrote the Śrīkṛṣṇavijaya.

Śaṅkarakavi informs us that he wrote this Mahākāvya under the patronage of Keralavarman of Kola country.[1] The king had asked him to write the episodes relating to the life of Srīkṛṣṇa.[6]

He was the student of Rāghava, who also lived in the court of Keralavarman.[2] In the Malayālam poem, Candrotsavam, Rāghava and Śaṅkara are referred to as poets belonging to Pallikkunnu[3] (modern Chirakkal Taluk).

Śaṅkara's family deity was Śiva, enshrined in Kaṇvapuram.[4] He was a great devotee of Bhagavati due to whose favour he obtained his poetic skill.[5]

It is a popular belief in Kerala that Śaṅkara quarrelled with his elder brother and shifted to another place, called after his name, Śaṅkaranandi, where he lived alone.[1]

*PERSONALTY*

Though he is silent about himself yet some aspects of his personality are reflected in his composition. They are as under :

(a) *Modesty*

He calls his intellect blunt and his poetry devoid of magnetic appearance, sweetness and maturity. Again, he shows modesty to

1. Śrīkṛṣṇavijaya, 1.16.
2. ibid. 1.13.
3. K. Kunjunni Raja, The Contribution of Kerala to Sanskrit Literature, p. 25.
4. Śrīkṛṣṇavijaya, 1.14.
5. ibid. 1.15.
6. V. Rajarajvarma Raja, Keralīyasaṁskṛtasāhityacaritram, Vol. I, p. 424.

his teacher. He says "The sprout of my intellect has grown up by the water of compassion of my teacher Rāghava."[1]

(b) *Deep Facts of Life*

Śaṅkara passed through many vicissitudes and was fully acquainted with the deep facts of life, which are quoted in the SKV. For example, he says :

"Any action, done without proper thought leads to calamities."[2]

"If a person blames a sinless man, he himself is reproached by the great people."[3]

"This world is a mixture of joys and sorrows. Is there a man who has got absolute joy or misery ?"[4]

"No one can avoid the dispensation of fate, whatsoever efforts one may put forth or do."[5]

"Is there a man who does not get worried when his livelihood is gone."[6]

"The fickle-eyed ladies move even a quiet person."[7]

"Greedy people do not present a thing even to a deserving person, Satrājit did not present Syamantaka gem even to Śrīkṛṣṇa who begged for it."[8]

(c) *As the Knower of Nīti*

The following quotations show how well versed was he in the field of Nīti.

"Good done to bad people never brings any reward."[9]

"Impartiality makes a man successful."[10]

"One should be crooked towards the crooked."[11]

"Even an ordinary enemy should not be neglected at all."[12]

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1. Śrīkṛṣṇavijaya, 1.13.
2. ibid. 1.82.
3. Ibid. 1.86.
4. ibid. 6.39.
5. ibid. 7.47.
6. ibid. 5.87.
7. ibid. 6.26.
8. ibid. 10.21.
9. Ibid. 11.3.
10. Ibid. 5.67.
11. ibid. 7.38.
12. ibid. 2.108.

"Humility is the medicine of good people for pacifying the anger of others.[1]

"If opposition is strong, the weak goes to the wall.[2]

*As the Knower of Psychology*

Besides, knowing the ways of the world, he could very well read the human mind. Below are the saying which show his knowledge of psychology.

"The state of the mind need not be told in words; Mental states can be known from the state of the body."[3]

"Everyone leaves an ordinary thing and runs after a better one, as bees when they see the lotuses in full bloom cease to hover over other flowers."[4]

"If a person sees a beautiful thing everyday his curiosity to see it again is diminished."[5]

*Date* :

Śaṅkara, like several Sanskrit poets is silent about his date. But when he states in the Śrīkṛṣṇavijaya that he wrote this kāvya at the instance of king Keralavarman of Kola Deśa we can fix the date between 1422 to 1446 A.D. as the settled date of that ruler.

1. Śrīkṛṣṇavijaya, 11.61.
2. ibid. 5.49.
3. ibid. 1.52.
4. ibid. 3.37.
5. ibid. 3.38.

## CHAPTER II

## ŚRĪKṚṢṆAVIJAYA, A LITERARY STUDY

(a) *Characteristics of Mahākāvya applicable to Śrīkṛṣṇavijaya*

The characteristics of the Mahākāvyas are found in the Agnipurāṇa,[1] Kāvyādarśa[2] of Daṇḍin, Sāhityadarpaṇa[3] of Viśvanātha. A comparison of the characteristics of Viśvanātha with the Śrīkṛṣṇavijaya is as under :

1. According to Viśvanātha, a Mahākāvya is divided into cantos (*Sargas*).[4]

The SKV's chapters are called Sargas.

2. The hero is one, God or a Kṣatriya, born of good family or there can be many heroes, but he should belong to the royal family.[5]

In the SKV the hero is Śrīkṛṣṇa.

3. It has either Śṛṅgāra, Vīra or Śānta as prominent sentiment and other sentiments as subsidiary.[6]

In this Mahākāvya, we find the sentiment of Śṛṅgāra Vīra and Bhakti.

4. The story is taken from history or related to a noble personage.[7]

The story of the SKV is taken from the Purāṇas mainly from the Bhāgavata Purāṇa.

5. The Mahākāvya deals with the four ends of life (i.e. Dharma, Artha, Kāma and Mokṣa) and one of these is achieved.[8]

In this Kāvya, four ends of life are duly dealt with.

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1. Agni Purāṇa, 33.24-32.
2. Kāvyādarśa, 1.14-19.
3. Sāhityadarpaṇa, 6.315-325.
4. ibid. 6.315.
5. ibid. 6.315-316.
6. ibid. 6.317.
7. ibid. 6.318.
8. ibid. 6.318.

6. It should start with salutation, benediction or subject-matter.[1]

The SKV starts with benediction.

7. In the Mahākāvya, bad people are censured while the good are praised.[2]

In this Mahākāvya, Kaṁsa and his associates are censured and Śrīkṛṣṇa is praised.

8. The canto is neither small nor large. The Mahākāvya possesses more than eight cantos.[3]

In the SKV, cantos are not small (the 12th canto has 72 ślokas and the 7th canto 149 ślokas). The SKV has 12 cantos.

9. A canto contains verses in one metre, which changes at the end or a canto can have many metres. In this Mahākāvya cantos 2, 3, 5, 6, 7, 8, have one metre, which changes at the end. Cantos 1, 4, 9, 10, 11, 12 have more than one metre.

10. At the end of each canto, the subject-matter of the next canto is introduced.[4]

The SKV follows this condition too.

11. There is a description of twilight, sun, moon, night, darkness, day, morning, after-noon, hunting, mountain, seasons, forest, ocean, union of love and separation, sages, heaven, cities, sacrifice, battle, journey, marriage, birth of a son etc.[5]

(a) Description of Mountain is given in canto I of the SKV.
(b) Description of seasons in canto 5.
(c) Description of union of love and separation is found in canto 5.
(d) Description of city is found in canto 9.
(e) Description of battle between Śrīkṛṣṇa and Muṣṭika is found in canto 7 and battle between Śrīkṛṣṇa and Yavana in canto 9.
(f) Description of marriage of Śrīkṛṣṇa with Rukmiṇī is given in canto 8, Śrīkṛṣṇa's marriage with sixteen thousand ladies is told in canto 10.
(g) The birth of Pradyumna is mentioned in canto 10.

12. The title of the book is after the name of the poet or subjectmatter or hero of the book.

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1. Sāhityadarpaṇa, 6.319.
2. ibid. 6.319.
3. ibid. 6.320.
4. ibid. 6.320-321.
5. ibid. 6.321.
6. Ibid. 6.322-324.

The name of SKV. is after the subject-matter.

13. The name of the canto is after the subject-matter of the canto.[1]

The SKV deviates from this procedure, for the name of canto is not given at all.

(b) *Language and Style*

The language of SKV is very simple. Cantos II and VII are written in a simple metre Anuṣṭubh. Indravajrā, Upendravajrā and Upajāti are used in other cantos.

For instance, read the following :

(i) त्वामेव दीना शरणं प्रपद्ये
का मे गतिस्त्वच्चरणं विहाय ।
क एव रक्षां कलयेत लोके
चन्द्रं विना नाथ चकोरिकायाः ॥ .1.63

(ii) उपक्रमः कोऽयमहो तवापि
मतिः कथं मूर्खपथं प्रयाति ।
विमर्शमार्गे वितनुष्व बुद्धिं
द्वारं विपत्तेरविचार एव ॥ 1.82

(iii) अनागसे द्रुह्यति यो जनाय
निन्दन्ति तं भोजपते महान्तः ।
विनिन्दितः सद्भिरुपैति घोरं
तमस्ततः स्याज्जनुषः फलं किम् ॥ 1.86.

(iv) अर्वाञ्च एव वाञ्छन्ति चाञ्चल्याद्भोगसञ्चयम् ।
सन्तस्तु त्वत्पदध्यानसुखास्वादैकलम्पटाः ॥ 2.27.

(v) मनोमन्दरशैलेन मथित्वा निगमाम्बुधिम् ।
त्वत्स्वरूपसुधाधारा विबुधैरुपभुज्यते ॥ 2.78.

(vi) नमस्करोति दासोऽयं जनस्ते जगदीश्वर ।
असुरेन्द्रपुरस्त्रीणां कण्ठालङ्करणद्रुहे ॥ 7.8.

(vii) ऋजुरेव भवद्बुद्धिरहो भोजमहीपते ।
कुटिलेषु तु कौटिल्यं परिभाषा पटीयसी ॥ 7.38.

(viii) मन्दं च पानं मधुरं च हासं
रूपं च तापिच्छसहोदरं ते ।
संचिन्त्य संचिन्त्य तदीयमन्यत्
किञ्चिन्न सञ्चुम्बति हन्त चेतः ॥ 9.66.

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1. Sāhityadarpaṇa, 6.325.

(ix) पुरीं प्रपन्नं पुरुषं मनोहरं
समं तरुण्या सरसीरुहेक्षणम् ।
मुकुन्दतुल्यं मुहुरापुरद्भुतं
कुतूहलाद्वीक्ष्य कुरङ्गलोचनम् ॥ 10.17.

In conversation, the language is very beautiful and expressive. When Kaṁsa starts killing his sister, Vasudeva entreats him not to kill her. The language used here is very logical and heart-touching. Vasudeva speaks to Kaṁsa—

(i) इमां स्त्रियं ते भगिनीमिदानी-
मवाप्तपाणिग्रहणामधीराम् ।
कथं निहन्तुं क्रमसे विशङ्कः
करालकोलत्करवालपाणिः ॥ 1.83.

(ii) भवादृशां भाग्यनिधे कथं वा
मनीषिणां धीरशिखामणीनाम् ।
विवेकशैलेन्द्रमहो महान्तं
प्रकोपवातः प्रसभं धुनीते ॥ 1.84.

(iii) वधूवधः कंस विधीयते चे-
त्त्वया यशश्चन्द्रमसं त्वदीयम् ।
अकीर्तिरूपः कवलीकरिष्य-
त्यसंशयं सम्प्रति सैंहिकेयः ॥ 1.85.

(iv) अत्यन्तदीनामपराधहीनां
निधे गुणानां विनिहन्तुमेनाम् ।
उपक्रमं मा कुरु रक्षणीये
जने कथं ते मतिरन्यरूपा ? ॥ 1.87.

When Uddhava delivers the message of Śrīkṛṣṇa to Gopīs, the latter reply in a language full of emotion. It touches the core of our heart when Gopīs say to Uddhava—

(i) वयमेव तु तद्वियोगखिन्नाः
कमलाक्षस्य न तस्य कापि हानिः ।
विरहे शशिनो विषादपूर्णाः
कुमुदिन्यः कुरुते स किं स्म खेदम् ॥ 8.61.

(ii) मधुरानगरीनितम्बिनीनां
पुनरासां व्रजयोषितामकस्मात् ।
युगपत् कथमेवमाविरासीद्
गुरु भाग्यं बत तद्विपर्ययश्च ॥ 8.63.

Though Śaṅkara is a follower of Vaidarbhī style, his Kāvya has Pāñcālī Rīti too. A few ślokas can be cited as examples :

(i) पौष्पैर्विधत्ते पवमानपोतः
पाथोजिनीसौरभपारदृश्वा ।
पांसूत्करैर्यत्र पयोरुहाक्षी
पट्टांशुकानां पटवासलक्ष्मीम् ॥ 1.31.

(ii) खेलन्ति लोलन्ति निविश्य पद्मा
न्यापीय वापीसलिलानि यस्मिन् ।
भृङ्गीभिरङ्गीकृतसाहचर्या
वाटीषु पाटीरसमीरपोताः ॥ 1.41

(iii) स्फुरन्ति शक्रोपलगारुडाश्म
माणिक्यमुक्तामणिकान्तिपूरैः ।
शैवालिताः शाद्वलिता यदीयाः
सिन्दूरितास्तारकिता दिगन्ताः ॥ 1.42.

(iv) चूडाग्रजाग्रत्करकोरकाभै-
र्मयूरभूम्ना भ्रुकुटीमणीनाम् ।
पुंसः पुराणस्य पुरन्दराद्यैः
पदाम्बुजं पाटलयाम्बभूवे ॥ 1.45.

(v) संरम्भभाजां युधि कुम्भिकुम्भ-
कुट्टाकदोस्तम्भजुषाममीषाम् ।
सैन्याम्बुधौ सञ्चलिते भवन्ति
सर्वे समुद्राः सहसा समुद्राः ॥ 1.56.

(vi) प्रोद्दण्डदोर्दण्डभवानि यस्य
पराक्रमप्रक्रमपाटवानि ।
शार्दूलनागेन्द्रमृगेन्द्रघोषै-
रुद्घोषयामास पुरीं रिपूणाम् ॥ 1.74.

(vii) ततः पुञ्जितलोलम्बनिकुरुम्बावृता इव ।
अकालकालजीमूतपालीकम्बलिता इव ॥ 2.50.

(viii) कलिन्दनन्दिनीवीचीकेलीकवलिता इव ।
सञ्चूर्णिताञ्जनोदञ्चद्धूलीनिचुलता इव ॥ 2.51.

(ix) नीलेन्दीवरसन्दोहनीरन्ध्रस्थगिता इव ।
समुच्छ्वसितकालायगुलुच्छच्छादिता इव ॥ 2.52.

(x) अङ्कणेऽथ वितताम विरङ्कणं
किङ्किणीकलनिनादसङ्कुलः ।

स्पन्दमानललितालकाननो
मन्दमन्दमरविन्दलोचनः ॥ 3.24.

(xi) सकलसरितां कूले कूले तथैव वने वने
कुसुमसुरभौ कुञ्जे कुञ्जे कुतूहलसङ्कुलः ।
उलपविपिनं नायं नायं गवां ततिमादरा-
न्मधुरमधुरं गायं गायं चचार जनार्दनः ॥ 4.31.

(xii) कुटिलचटुलचिल्लीलास्यलालित्यरम्ये
वदननलिनबिम्बे वल्लवीनां मुरारेः ।
मसृणरुचिरचारीन्मन्दहासानुसारी
मनसिजरसलीलामन्थरो दृष्टिपातः ॥ 5.54.

These are a few illustrations. The whole of this Mahākāvya is pervaded with sweetness of sound (माधुर्य) and softness of expression (सुकुमारता). The various Guṇas सारल्य, लालित्य, प्रसाद, गाम्भीर्य etc. coming together have made this Mahākāvya very charming and attractive. In the opinion of critics there is no work in the whole of Sanskrit literature which excells SKV. in sweetness and lucidity.[1]

Among the other characteristics of his style we may note his fondness for a particular word. For instance, he uses the word *Atha* frequently. Just because he moves from one incident to another so hurriedly he is justified to use this word to connect one incident with the other.

Another characteristic of his style is the usage of the same word in the same canto :

| | |
|---|---|
| किम्पुरुषाङ्गनानाम् | 1.28; 1.35 |
| नाकिनाम् | 2.39; 2.45; 2.48 |
| सुरमुनि | 11 68; 11.70; 11.73 |
| प्रकटीचकार | 6.11; 6.44 |
| सुरपतिरथ | 5.40; 5.45 |

Sometimes the same verb is repeated in the succeeding verse :

| | |
|---|---|
| प्रपेदे | 6 50; 6.51 |
| उपेक्षसे | 6.62; 6.63 |

Besides, there are certain other peculiarities too.

1. The word *Marakata* is replaced by *Marataka* :

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1. Ullur S. Parameśvara Iyer, Keralasāhityacaritam, Part II, p. 10.

(a) शाद्वलान् मरतकोपमच्छवी-
न्मौक्तिकद्युतिसहोदरीरपः ।
वीक्ष्य गोकुलमनाकुलं बभौ
वृत्तिरेव जगतां मता न भूः ॥ 3.68.

(b) मरतकमणिनीलं मञ्जुलापाङ्गलीलं
चतुरतरविलासं चन्द्रिकामञ्जुहासम् ।
दिशि दिशि वलमानाः शौरिमालोकमाना
मुनिभिरपि च धन्या मेनिरे गोपकन्याः ॥ 5.51.

(c) सकलमथ जनौघं सन्ततं ग्रीष्मतप्तं
सकरुण इव दृष्ट्वा सर्वसन्तापहारी ।
मरतकमणिनीलैर्मांसलैर्वारिवाहै-
र्मलिनितजगदन्तो मेघकालो जजृम्भे ॥ 5.70.

(d) अपरमिव कुमुद्वतीसहायं
रिपुकुलशोकतमांसि वर्धयन्तम् ।
दुरितजलनिधिं च शोषयन्तं
मरतकनीलमपश्यदम्बुजाक्षम् ॥ 11.68

(e) सुरमुनिरथ कुन्दकुग्मलश्रीर्मुरमथितारमुपेत्य नीलमेघम् ।
स्फुरित इव कुमुद्वतीसहायो मरतकभूधरसन्निधौ बभासे ॥ 11.79

2. Śaṅkara uses frequently the letter 'g' in place of 'k' e.g. *Rugmī* for Rukmi and *Rugmiṇī* for *Rukmiṇī*.

(a) पुरीमलङ्कुर्वति पूर्णमोदे
सबन्धुलोके सरसीरुहाक्षे ।
राज्ञो विदर्भाधिपतेर्बभूव
रुग्म्यादिकं पञ्चकमात्मजानाम् ॥ 9.35.

(b) रुग्मी तु धन्यां नरपालकन्यां
सम्बन्धहेतुं स विचिन्त्य दातुम् ।
दौरात्म्यधाम्ने शिशुपालनाम्ने
भूपाय मानी हृदयं व्यतानीत् ॥ 9.55.

(c) ततो यथावत्तरुणीशिखामणिं
परं प्रसन्नः परिणीय रुग्मिणीम् ।
अनिन्द्यशीलामधिरूढयौवना-
मरीरमत्तामरविन्दलोचनः ॥ 10.1

(d) **सरुग्मिणीकः** सबलो जगत्पति-
स्ततो ययौ भोजकटाह्वयां पुरीम् ।
अभूत् पुरे तत्क्षणमक्षलेखनं
महोत्सवे लाङ्गलपाणिरुग्मिणोः ॥ 10.55.

(e) स तर्जितः संसदि तेन निर्जित-
इछलेन मत्तेन खलेन **रुग्मिणा** ।
ततान पूजां परिधाय पश्यतो
बलिं नृपौघस्य हली **तदामुना** ॥ 10.56.

3. As Śaṅkara uses *Rugmī* for *Rukmī*, in the same way he uses *Kugmala* for *Kuḍmala* i.e.g for ḍ, as in the following :

(a) **करकुग्मल**कम्रनम्रमौलिः । 4.21.

(b) कुतुकविवशचित्ताः **कुग्मली**भूतहस्ताः । 5.25.

(c) मुक्तानि यानि हरिणा **करकुग्मलेन** । 6.27.

(d) रोमाञ्चितान्तिपतितं कुचकुग्मलान्तात् । 6.58.

(e) करकुग्मलकल्पितावतंसा जनतास्तं जगदीश्वरं प्रणेमुः । 8.4.

4. The next peculiarity of his Mahākāvya is this that he uses *ḍ* for *t* e.g. he uses *Kuḍumbinī* for *Kuṭumbinī*, as for instance :

(a) अथ गर्भं गते देवे वसुदेवकुडुम्बिनी । 2.1.

(b) तां च तल्पेशयां कृत्वा **कुडुम्बिन्याः** कुमारिकाम् । 2.90.

(c) निष्क्रामता नन्दसुतेन साकं मनांसि गोपाल**कुडुम्बिनीनाम्** । 4.2.

(d) खिन्ना गोपकुडुम्बिन्यो विलेपुर्विरहातुराः ॥ 7.93

(e) ववृधे कथमन्यथा तदानीं
व्यसनं गोपकुडुम्बिनीजनानाम् । 8.39.

(f) विविधमिति विहृत्य तत्र लीला
विवशितगोपकुडुम्बिनीकदम्बः । 11.53.

5. Besides, Śaṅkara uses the word *Madhurā* for *Mathurā* :

(a) पुरेऽथ रम्ये पुरुहूतलक्ष्मी-
र्महीमहेन्द्रो **मधुराभिधाने** । 1.73

(b) कंसाय स करं दातुं कदाचिन्**मधुरां** गतः । 2.118.

(c) **मधुरानगरान्तिराश्रयत्वात्**
किमु नन्देन समं जगाम शोकः । 8.39.

(d) मधुरानगरीनितम्बिनीनां
पुनरासां व्रजयोषितामकस्मात् । 8.63.

(e) मधुरापुरमेत्य माधवं तं
व्रजवृत्तान्तमवोचदुद्धवोऽसौ ॥ 8.68.

(f) मगधाधिपतेर्महानिनादो
मधुरामाशु रुरोध सैन्यराशिः । 8.85.

(g) यदुराजपराजयावलोके
मधुरा खेदमिवाधिकं वहन्ती । 8.86.

(h) महीं विधुन्वन्मकराकरश्री-
र्महान् बलौघो मधुरां रुरोध ।

(i) रवेच्छावशात्तत्र निधाय बन्धून्
म्लेच्छावृतां तां मधुरां मुकुन्दः । 9.19.

6. The use of ळ् in place of ल् is the most striking feature of the SKV. Compare the following :

कलिन्दनन्दिनीवीचीकेळीकवलिता इव
सञ्चूर्णिताञ्जनोदञ्चद्धूळीनिचुळिता इव ॥ 2.51.
नीलेन्दीवरसन्दोहनीरन्ध्रस्थगिता इव ।
समुच्छ्वसितकाळयगुळुच्छच्छादिताइव ॥ 2.52.
सदा वैरायमाणेन काळाम्बुदकम्बकैः ।
नीलिम्ना कुन्तळाळीनां लोलम्बितहतिन्मुखम् ॥ 2.65.
कदचनाथ घनघोषभीषणो
धूळिपाळी कवळीकृतेक्षणः । 3.11.
राजितेन हसितेन किङ्किणी
कूजितेन ललितेन माधव ।
श्यामळेन वपुषा च कोमळे-
नाचकर्ष हृदयं व्रजौकसाम् ॥ 3.25.
जातुचिन्नवशुकाङ्गकोमळैः
शीतळैस्तृणचयैः समाचितम् ।
बालकैः सह कळिन्दकन्यका
कूलमाप सबलो जनार्दनः ॥ 3.79.
अळिनां नळिनान्तरेषु शृण्वन्
कळनादाननुकूजितं वितेने ॥ 4.27.

पुलिनमुपगतानां पुष्पबाणादितानां
पुलकनिचुलितानां पूर्णघर्माङ्कुराणाम् ॥ 5.11.

कपिलकमलधूलीपिङ्गलश्मश्रुकेशाः ।
कलितमधुकराळीपाशपाळीकराळाः ॥ 5.61.

शिशिरकरकराळीशीतळश्चन्दनौघैः
सरसि सरसि शीते सन्ततं सन्निपातैः ।
तरळनळिनवृन्दैस्तालवृन्तैश्च लोकैः
कथमपि स विषेहे कर्कशो घर्मकालः ॥ 5.69.

दिशि दिशि कळभृङ्गीनादसङ्गीतभङ्गी-
शिथिलितमदिराक्षीमौनमुद्रा विचेरुः ।
नवनळिनवनाळीधूतनाळीककेळी-
परिमिळितमधूकीबिन्दवो मन्दवाताः ॥ 5.83.

रोमाञ्चितान्निपतितं कुचकुम्भळान्तात् ।
क्षौमाञ्चलं च गळितां लळितां च काञ्चीम् ॥ 6.58.

निटिलप्राङ्गणान्दोळन्मन्थराळकबन्धुरो । 7.81.

करकुण्डलयन्त्रणां स नीतः
करिणा तेन कराळबृंहितेन ।
चरणे चरणे निलीय शौरि-
र्गळितोऽस्नाल्लळितस्मितो विजह्रे ॥ 8.8.

क्षितितलमिळद्धूळीपाळीकराळितदिङ्मुखाः । 9.81.

चकम्पे मेदिन्या सह सुरवधूवामनयनै-
र्जृम्भे धूळीभिः सह कळकळैः कङ्कवयसाम् ।
ववल्गे भूपाळैः सह च करवाळैरविरतं
निपेते दैतेयैः सह मृगदृशां बाष्पसलिलैः ॥ 10.75.

प्रकटकळकळेन सैनिकानां
प्रतिनिनदेन च विश्वमापुपूरे ॥ 11.77.

आज्ञां लब्ध्वा तत्र राज्ञां समीपे
सम्राजोऽसौ वीळनम्राननेन्दुः । 12.5.

7. Dvitīyākṣarānuprāsa is the very striking peculiarity, which marks the style of SKV. A few verses will suffice to show the poet's great liking for this literary device.

विद्योतमानैर्मणिमन्दिराणा-
मुद्योतजालैर्गगने विशालैः ।

प्रद्योतनः सङ्गमनेन यस्मिन्
खद्योतलीलामुररीकरोति ॥ 1.40.

उद्दामतद्वाजिखुराभिधान-
कुद्दालनिर्दालितभूतलोत्थैः ।
मुद्रादरिद्रैः पृतनारजोभि-
र्निद्रायते नीरजबन्धबिम्बम् ॥ 1.54.

लोलमानकमनीयलोचनो
नीलमेघनिकुरुम्बमेचकः ।
मानसानि स जहार पश्यता-
मेनसा सह पुराणपूरुषः ॥ 3.2.

दक्षिणैर्निगमकर्मसु द्विजै-
स्तत्क्षणं विहितदेहरक्षणः ।
पायितः स्तनमसौ यशोदया
शायितश्च शतपत्रलोचनः ॥ 3.9.

अङ्कणेऽथ विततान रिङ्खणं
किङ्किणीकलनिनादसङ्कुलः ।
स्पन्दमानललितालकाननो
मन्दमन्दमरविन्दलोचनः ॥ 3.24.

उष्णभानुतनयामपि स्फुटं
मुष्णतीमखिलतापसंहतिम् ।
पुष्णतीं विमलतां शरीरिणां
कृष्णतोयभरपूरितामपि ॥ 3.75.

अग्राचलेन्द्रवपुषा सरुषा तदानी-
मग्रासि तेन पशुवत्स कुमारसङ्घः ।
व्यग्रे च तत्र भगवान् करुणानिधीना-
मग्रेसरो झटिति तद्वदनं विवेश ॥ 4.5.

स्थूलान् फलौकजटिलानथ नीलवासा
स्तालान् करेण तरसा तरलीचकार ।
लोलास्तदा भयवशादिव पत्त्रिमालाः
कोलाहलैः सपदि ते रुदितं वितेनुः ॥ 4.42

मलीमसात्पानममुं तदानीं
प्रलीनदर्पं दनुजं चिकीर्षुः ।
बली नमःसीमनि तस्य मुष्ट्या
हली शिरःकुट्टनमाततान ॥ 4.85

विधुरितमतिरस्य मुष्टिनासौ
बधिरितदिङ्मुखनिस्वनो धरण्याम् ।
अधरितशिखरी वपुर्गरिम्णा
रुधिरितवक्त्रदरीमुखः पपात ॥ 4.86.

क्षोणीतलं च निखिलं गगनान्तरं च
श्रेणीं तथैव ककुभामपि सान्ध्यकान्ति ।
शोणीचकार तरसा विरहातुराणा-
मेणीदृशां तु वदनं मलिनीचकार ॥ 6.42.

तानप्रदानलयताविमिश्रमञ्जु-
गानप्रयोगतरळीकृतविश्वलोकाः ।
पीनंतनद्वयनता ननृतुर्मृगाक्ष्यो
मीनध्वजप्रहरणक्षणभिन्नधैर्याः ॥ 6.73.

सन्नं बभूव मृदुबाहुलतामृणालं
स्विन्नं क्लमेन वदनं सदनं रुचीनाम् ।
उन्नम्रमांसलनितम्बभरेण नुन्नं
खिन्नं क्षणेन चरणं तरुणीजनानाम् ॥ 6.76.

भामिनीस्तपनजातटभूमौ
कामिनीः स रमयन्ननुरक्ताः ।
यामिनीशरुचिसङ्गमरम्या
यामिनीरिति निनाय मुकुन्दः ॥ 6.79.

पञ्चबाणमिवायान्तं
किञ्चिदुन्मीलितस्मितम् ।
चञ्चलाक्ष्यो हरिं द्रष्टुं
मञ्चमारुरुहुः क्षणात् ॥ 7.132.

जनितनिखिलकर्णरन्ध्रभेदं
ध्वनितदिगन्तरमाशु चापभङ्गे ।
स्वनितमथ निशम्य भोजभूपः
स्तनितमिवोरगपुङ्गवश्चकम्पे ॥ 7.147.

परमाकुलितस्य मोहपाशै-
र्गिरमाकर्ण्य नृपस्य तावदेव ।
मुरमाथिनमेत्य गान्दिनेयः
परमार्थं स निवेदयाञ्चकार ॥ 8.77.

पुण्डरीकनयन प्रति राज्ञां
मण्डलीमथ विचिन्त्य सरोषाम् ।
मण्डनं क्षितितलस्य तदानीं
कुण्डिनं प्रति ययौ बलदेवः ॥ 9.73.

युद्ध्वा बाणमतीव दर्पकलुषं जित्वास्य बाहाटवीं
छित्वा शिष्टचतुर्भुजं पुनरमुं श्रुत्वा गिरं शाङ्करीम् ।
मुक्त्वा संयुतयोषितं निजरथे कृत्वा च पौत्रं बलै-
र्गत्वा साकमसौ तुतोष नगरे स्थित्वा रमाकामुकः ॥ 10.81

The Mahākāvya abounds in peculiarities of this type. There is an effect of Malayālam on this kāvya for the poet hails from Kerala.

(c) *Literary merits and demerits*

*Literary merits—*

The three main literary merits, accepted by the Rhetoricians are माधुर्य, ओज and प्रसाद.[1] These have their proper place in SKV.

*Clarity of Expression* (*Prasāda*)

Prasāda is one of the main characteristies of this Mahākāvya. To illustrate we quote the following :

उपक्रमः कोऽयमहो तवापि
मतिः कथं मूर्खपथं प्रयाति ।
विमर्शमार्गे वितनुष्व बुद्धिं
द्वारं विपत्तेरविचार एव ॥ 1.82.

भवादृशां भाग्यनिधे कथं वा
मनीषिणां धीरशिखामणीनाम् ।
विवेकशैलेन्द्रमहो महान्तं
प्रकोपवातः प्रसभं धुनीते ॥ 1.84.

Herein Vasudeva requests Kaṁsa not to kill Devakī, for she has offered no provocation.

Again, Nārada provokes Kaṁsa to kill Śrīkṛṣṇa in a very clear lucid expression :

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1. Mammaṭa, Kāvyaprakāśa, 8.68
माधुर्यौजःप्रसादाख्यास्त्रयस्ते न पुनर्दश ॥

ऋजुरेव भवद्बुद्धिरहो भोजमहीपते ।
कुटिलेषु तु कौटिल्यपरिभाषा पटीयसी ॥ 7.38.

Uddhava consoles Gopīs, who are afflicted with the pain of separation from Śrīkṛṣṇa. But Gopīs reply to Uddhava in the following way :

वयमेव तु तद्वियोगखिन्नाः
कमलाक्षस्य न तस्य कापि हानिः ।
विरहे शशिनो विषादपूर्णाः
कुमुदिन्यः कुरुते स किं स्म खेदम् ॥ 8.61.

The following verse which describes the qualities of Śrīkṛṣṇa is also in प्रसाद :

मन्दं च यानं मधुरं च हासं
रूपं च तापिच्छसहोदरं ते ।
सचिन्त्य संचिन्त्य तदीयमन्यत्
किञ्चिन्न सञ्चुम्बति हन्त चेतः ॥ 9.66.

*Sweetness of sound (mādhūrya)* :

Śaṅkara is very fond of using Anuprāsa which produces sweetness of sound. We quote a few verses from this Kāvya to illustrate the quality of Mādhurya in the Poetry of Śaṅkara.

(i) अर्वाञ्च एव वाञ्छन्ति चाञ्चल्याद्भोगसञ्चयम् ।
सन्तस्तु त्वत्पदध्यानसुखास्वादैकलम्पटाः ॥ 2.27.

(ii) सकलसरितां कूले कूले तथैव वने वने
कुसुमसुरभौ कुञ्जे कुञ्जे कुतूहलसङ्कुलः ।
उपलविपिनं नायं नायं गवां ततिमादरा-
न्मधुरमधुरं गायं गायं चचार जनार्दनः ॥ 4.11.

(iii) पुलिनमुपगतानां पुष्पबाणार्दितानां
पुलकनिचुलितानां पूर्णघर्माङ्कुराणाम् ।
वसनमखिलमासां वल्लवीनां स दत्वा
मधुरमधुरमूचे मन्दहासो मुकुन्दः ॥ 5.11.

जनितनिखिलकर्णरन्ध्रभेदं
ध्वनितदिगन्तरमाशु चापभङ्गे
स्वनितमथ निशम्य भोजभूपः
स्तनितमिवोरगपुङ्गवश्चकम्पे ॥ 7.147.

सधनैः ससुतैः सबन्धुलोकैः
सकलकैः सनिवेशनैः सधान्यैः ।
कमलाक्षकटाक्षकामधेनोः
कृपया वृष्णिभिरन्वहं ननन्दे ॥ 8.36.

*Vigorous Expression* (*Ojas*)

Ojas is generally used in the description of incidents of bravery. The following verse describes the valorous deed of king Śūrasena in Ojas :

प्रोद्दण्डदोर्दण्डभवानि यस्य पराक्रमप्रक्रमपाटवानि ।
शार्दूलनागेन्द्रमृगेन्द्रघोषैरुद्घोषयामास पुरी रिपूणाम् ॥ 1.74.

The following may also be cited as the quality of ओजस्, but there is *bandha-śaithilya* (looseness in composition) in the fourth pāda characterized by the absence of compounds which constitute the very soul of this quality.

कुलिशाङ्कितपाणिपङ्कजस्य स्फुटचण्डानिलकर्णताळकेळिः ।
जघटे निकटे हरेः करीन्द्र शतमन्योरिव पक्षवान् गिरीन्द्रः ॥ 8.7.

*Demerits* (दोष)

The frequent use of ळ् in place of ल् as stated earlier is responsible for the harshness of sound (श्रुतिकटुदोष). ळ् which is originally found in Malayālam, does not fit in Sanskrit Kāvyas. It gives the tinge of harshness even to the sweetest of poetry. The examples are as follows :

कपिलकमलधूळीपिङ्गलश्मश्रुकेशाः
कलितमधुकराळीपाशपाळीकराळाः । 5.61.
नवनळिनवनाळीधूतनाळीककेळी
परिमिळितमधूळीबिन्दवो मन्दवाताः ॥ 5 83.

The next striking Doṣa, which pricks the mind, is the frequent use of word अथ, as stated earlier. Śaṅkara uses the word अथ frequently because he moves from one incident to another so quickly that he must use अथ to establish link, but this gives the bad impression of reading a story rather than a Kāvya.

## CHAPTER III

## SOCIAL AND RELIGIOUS CONDITIONS

The SKV. does not throw much light on the social and religious conditions of that time. The poet passes from one incident to another without describing them fully. Thus due to lack of details social and religious customs of the age are left without description. A few aspects can however be gathered from the study of this Kāvya.

*Customs and Beliefs* :

(a) On the occasion of birthday of the child, mother used to sprinkle water, purified by Mantra on the child. Yaśodā does the same for Śrīkṛṣṇa [1] She feeds Brāhmaṇas too with sweet dishes to celebrate the birthday.[2]

(b) Whenever a man was troubled physically, the learned Brahmins were invited to perform certain mystic rites for the restoration of his health. When Yamala and Arjuna trees fell on Śrikṛṣṇa, Brahmins did the same.[3]

(c) Pardā system still prevailed.[4]

(d) People believed that the parent's actions affect their childern, "Śrīkṛṣṇa was saved from the fall of Yamala and Arjuna trees by the merits of Nanda, his father."[5]

*Dress* :

Ladies used to wear dark-coloured silken clothes. Their favourite colours were red, blue and green.[6] Men used to put on turbans.[7]

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1. Śaṅkarakavi, SKV., 3.3.
2. ibid. 3.4.
3. ibid. 3.9.
4. ibid. 8.66.
5. ibid. 3.63.
6. ibid. 9.18.
7. ibid. 7.102.

*Decoration* :

Ladies used to put golden ornaments,[1] as well as gems.[2] The costly gems such as sapphire[3] and emerald[4] were easily available in the market.

People used to wear round-shaped earrings made of gems.[5] Their necklaces were made of pearls.[6] They wore bangles in their hands[7] and anklets in the feet.[8] Red gems were also used for ornaments.[9] They put girdles around their waists.[10]

Women used powder on their bodies. They used collyrium in their eyes.[11] Ladies used saffron on their breasts.[12] It was also applied in the middle of forehead.[13]

*Arts* :

People knew the art of music.[14] They knew dance as well. The terms *Naṭī* and *Nāṭyaśālā* are referred to.[15] Tāṇḍava dance is also mentioned.[16] Mention is made of engravers and scientists too.[17]

*Cities* :

City had big buildings of several storeys.[18] Ponds and gardens were also found in the cities.[19]

*Religious Condition* :

The people were religious-minded. They held religious func-

1. SKV., 9.10.
2. ibid. 9.12.
3. ibid. 9.10.
4. ibid. 5.51; 5.70
5. ibid. 1.21.
6. ibid. 1.12.
7. ibid. 6.11.
8. ibid. 6.4.
9. ibid. 1.25.
10. ibid. 9.18; 9.49.
11. ibid. 11.66.
12. ibid. 5.86.
13. ibid. 5.86.
14. ibid. 2.47.
15. ibid. 2.64.
16. ibid. 4.30.
17. ibid. 2.60.
18. ibid. 9.11.
19. ibid. 9.13.

tions, worshipped gods in return for riches, good health and progeny.

(a) *Sacrifices* –People performed sacrifices, where they made an animal offering.[1] They circumambulated the fire,[2] teachers were also given their fees.[3]

(b) *Worship of Śiva*—There were many worshippers of God Śiva. Our poet's family deity was Śiva.[4] Rukmiṇī was a great devotee of Śiva.

(c) *Worship of Goddess Durgā* –Śaṅkara was a great devotee of Mother-Goddess Durgā. Due to the grace of Durgā, he had become a poet.[5] He enjoyed the grace, coming from the eyes of Durgā for a pretty long time.[6]

(d) *Bhaktivāda* –This Kāvya is not only an exercise in poetic talent, but it is also a natural expression of the poet's feeling of devotion to Śrīkṛṣṇa. Whole of this Kāvya depicts the glory of Lord Kṛṣṇa.

The poet expresses his devotion for the lord through one or the other trick of art. Since this Kāvya was written at the instance of Keralavarman, the king of the Kolas, the poet portrays the feelings of devotion of king Keralavarman too.

Lord Kṛṣṇa is addressed by more then two dozen names. He is said as –

करुणाम्बुराशि,[7] कारुण्यवारिलहरीपरिपूरित,[8] समस्तजगत्साक्षिन्,[9] समस्त-जगदीश्वर,[10] अखिलान्तरात्मन्,[11] भक्तार्तिपाथोधिकर्णधार,[12] etc. etc.

Not only the mortals but the Gods too show their devotion to the lord. They offer prayers even while he was in mother's womb. Their devotional songs are cited below :

1. SKV., 8.26.
2. ibid. 11.37.
3. ibid. 8.42.
4. ibid. 1.14.
5. ibid. 1.15.
6. ibid. 1.4.
7. ibid. 6.62.
8. ibid. 6.66.
9. ibid. 6.63.
10. ibid. 2.20
11. ibid. 6.64
12. ibid. 2.77.

नमस्तस्मै परस्मै ते समस्तजगदीश्वर ।
येनावर्तंसिताः शश्वदनिदम्प्रथमा गिरः ॥ 2.20.

अहन्ताग्रन्थिनीहारस्तोमहेमन्तसम्पदः ।
भवन्तमगदंकारं जाड्यव्याधेरुपास्महे ॥ 2.21.

क्रन्दतां च वृतित्वं च ततश्चण्डसमीरताम् ।
प्रपञ्चपादपस्य त्वं दधासि मधुसूदन ॥ 2.22.

तमः कवाटसंरुद्धे तावकीनो मनीषिणाम् ।
अपवर्गपुरद्वारे कटाक्षः कुञ्चिकायते ॥ 2.23.

ममत्वमूलकन्दोऽसौ संसारविषशाखिनः ।
उत्खन्यते भवद्ध्यानखनित्रेण मनीषिभिः ॥ 2.24.

अविद्याग्रन्थिरेकं त्वामनेकं भ्रामयत्यसौ ।
तरङ्गिता नदीवेणी तरणेरिव मण्डलम् ॥ 2.25.

मुनीन्द्रकलहंसाली निगमाम्भोजकानने ।
त्वत्स्वरूपमधुस्यन्दं समास्वाद्य सुखायते ॥ 2.26.

अर्वाञ्च एव वाञ्छन्ति चाञ्चल्याद्भोगसञ्चयम् ।
सन्तस्तु त्वत्पदध्यानसुखास्वादैकलम्पटाः ॥ 2.27.

सविलासे महामायानटीनाटकपाटवे ।
साक्षीभूय सरोजाक्ष सानन्दो भासते भवान् ॥ 2.28.

दूरं पलायते पुंसामविद्याख्या पिशाचिका ।
उच्चाटनमहाप्रज्ञैस्त्वत्पदाम्बुजपांसुभिः ॥ 2.29.

Again, at the birth of Śrīkṛṣṇa, Vasudeva places his hands on the forehead and with eyes full of tears, boundless love, affection and devotion, with voice abounding in thrill and joy starts praying to Śrīkṛṣṇa, his son. Says he :

विमुक्तिमार्गपान्थेन स्वान्तेनापि मनीषिणाम् ।
अनिर्धार्यमहस्सीमन्तयमञ्जलिरस्तु ते ॥ 2.71.

परचिद्रूपसामग्रीपारं गन्तुं तव प्रभो ।
पर्याप्तपरिमाणः किं पौरुषेयेतरा गिरः ॥ 2.72.

तादृशोऽपि भवानस्मदृशोरमृतपारणाम् ।
करुणापारतन्त्र्येण कुरुषे पुरुषोत्तम ॥ 2.73.

भाग्यादभवन्तं मेदिन्या भारव्याधि विकित्सितुम् ।
मन्ये मन्मन्दिरे स्वामिन्नाविर्भूतं महौषधम् ॥ 2.74.

Gopīs too are overwhelmed with grief at the absence of Śrīkṛṣṇa in Rāsalīlā. They too pray him thus :

अस्माननन्यशरणांस्त्वमुपेक्षसे किं
पद्मायताक्ष तव पादपरागदासीः ।
वात्सल्यमाश्रितजने तव कुत्र यातं
गीतो जनैर्ननु भवान् करुणाम्बुराशिः ॥ 6.62.

यामः कमेव शरणं पुनरम्बुजाक्ष
दीना वयं त्रिकरुणस्त्वमुपेक्षसे चेत् ।
जैवातृकादिह विना जगदीश को वा
जीवातुभावमुपयातु कुमुद्वतीनाम् ॥ 6.63.

भर्तॄन् विहाय भगवन् भवनं च बन्धून्
वर्तामहे तव विलासविधूतधैर्याः
जानासि नैव किमिदं कमलायताक्ष
साक्षी समस्तजगतामखिलान्तरात्मा ॥ 6.64.

मन्दं गतं च मधुबिन्दुमयी च वाणी
मञ्जु स्मितं च मधुरं च विलोकनं ते ।
सञ्चिन्त्यमानमिदमम्बुजनेत्र सर्वं
चण्डानिलत्वमुपयाति मनोभवाग्नेः ॥ 6.65.

उत्फुल्ललोचनमुदञ्चितमञ्जुहास-
मुन्निद्रगण्डतलमुद्यदपाङ्गलीलम् ।
मुग्धं प्रकाशय मुकुन्द, भवन्मुखेन्दु-
माश्वासमेतु हृदयं क्षणमस्मदीयम् ॥ 6.67.

Out of intense devotion for Śrīkṛṣṇa Nārada too prays him in the following Ślokas :

अकस्मादभववाग्गुम्फचूडाशेखरचातुरीम् ।
गच्छतस्तव माहात्म्यं पन्थानं लङ्घते गिराम् ॥ 7.71.
जीवातुरवतारस्ते यदि न स्याज्जगत्पते ।
एवंकारं कथं तिष्ठेद्धरित्रीयमभङ्गुरा ॥ 7.72.
एतादृशासुरध्वंसलीलालोककुतूहलम् ।
कूलङ्कषत्वमायाति नेत्रयोर्मामकीनयोः ॥ 7.73.

The sages describe the qualities of Śrīkṛṣṇa—

सच्चिद्रूपो निर्गुणस्त्वं निसर्गाद्
भासि स्वामिन् प्राकृतानां गुणैव ।
नानाभावो जन्मनां कर्मणां ते
कारुण्याब्धे विश्वसंरक्षणार्थः ॥ 12.41.

While taking Śrīkṛṣṇa on his chariot to the city of Kaṁsa, Akrūra cannot help expressing his feeling of devotion to Śrīkṛṣṇa. He says—

अयमञ्जलिबन्धस्ते जागर्तु जगदीश्वर ।
जाड्यपाथोजसन्तानशान्तिर्हेमन्तवासरः ॥ 7.124.
मत्का वाक्कणिकाः स्तोतुमीशते कथमीश ते ।
माहात्म्यं जिह्वितब्रह्मवैखरीपाकपाटवम् ॥ 7.125.

When Uddhava coming from Mathurā, conveys the message of Śrīkṛṣṇa to Nanda, the latter becomes too much emotional. Tears roll down from his eyes. He feels a sense of insecurity and helplessness without Śrīkṛṣṇa and tells Uddhava—

सुखमद्य मया विचार्यते किं
सुहृदामस्ति हि तत्र वासुदेवः ।
कुमुदाकरबन्धुरीक्षणानां
कुरुते नैव जनस्य कस्य मोदम् ॥ 8.51.
मुहुरञ्चितमुग्धहासभासा मुखचन्द्रेण सुधाकिरा गिरा च ।
सफलीकुरुते कदा नु शौरिर्नयनं च श्रवणं च मामकीनम् ॥ 8.52.
न परो रमणीयवस्तुसार्थः
सुखदायी व्रजवासिलोचनानाम् ।
कमनीयरुचिः करोति मोदं
कमलानां किमु कौमुदीसहायः ॥ 8.53.
सकलाश्च वयं सबालवृद्धा
व्यसनाम्भोधिषु दुस्तरेषु मग्नाः ।
अयमेव विपक्षधूमकेतु-
र्जगतां हेतुरमीषु सेतुरासीत् ॥ 8.54.

Here the poet Śaṅkara has reached the height of Devotion and his poetry becomes devotional out and out.

*Names of Śrīkṛṣṇa*

SKV records several epithets of Śrīkṛṣṇa. Some of these are symbolic of bravery and valour, such as—कैटभद्वेष्टा, कैटभरिपु, कैटभारि, मधुद्विष्, मधुमथन, मधुरिपु, मधुसूदन, मुरमाथिन्, मुररिपु, मुरारि । Amongst all the names Śaṅkara is very fond of using the name मुकुन्द, माधव and शौरि.

The name मुकुन्द is used throughout SKV in abundance, though माधव is used in cantos 3, 4, 5, 7, 8, 9, 10 and 12. शौरि in cantos—4, 5, 6, 7, 8, 10 and 12. A list of the names of Śrīkṛṣṇa is as follows :

| | | |
|---|---|---|
| 1. अच्युत[1] | 2. केशव[2] | 3. कैटभारि[3] |
| 4. कैटभद्वेष्टा[4] | 5. कैटभरिपु[5] | 6. चक्रपाणि[6] |
| 7. जनार्दन[7] | 8. दामोदर[8] | 9. पद्मनाभ[9] |
| 10. मधुद्विष्[10] | 11. मधुमथन[11] | 12. मधुरिपु[12] |
| 13. मधुवैरि[13] | 14. मधुसूदन[14] | 15. माधव[15] |
| 16. मुकुन्द[16] | 17. मुरारि[17] | 18. मुरमथिता[18] |
| 19. मुरमाथिन्[19] | 20. मुररिपु[20] | 21. मुरवैरी[21] |
| 22 वासुदेव[22] | 23. शार्ङ्गिन्[23] | 24. शार्ङ्गधन्वा[24] |
| 25. शौरि[25] | 26 हरि[26] | |

1. SKV. 3.41; 3.71.
2. ibid. 3.57; 7.69; 7,96; 7.146; 9.65; 10.23.
3. ibid. 5.38; 12.27.
4. ibid. 7.34
5. ibid. 3.70
6. ibid. 3.11; 5.45; 8.19; 8.21; 10.43; 12.15.
7. ibid. 3.29; 3.59; 3.70; 4.31; 4.50; 7.78.
8. ibid. 6.54; 12.14.
9. ibid 5.20; 5.33; 5.70.
10. ibid. 7.24; 7.131.
11. ibid. 11.73; 11.81.
12. ibid. 5.34; 5.43; 5.53; 11.72.
13. ibid. 2.13.
14. ibid. 2.22; 4.10; 4.57; 7.23; 7.74; 9.81; 11.88.
15. ibid. 3.20; 25, 32, 35, 86; 4.7, 64; 5.10; 7.22, 99, 100, 110, 129, 137, 145; 8.68; 9.62; 10.42; 12 46.
16. ibid. 1.96; 2.3, 46, 67, 81, 126, 128; 4.30.65,, 66, 66, 82, 83; 5. 11, 17, 47, 65; 6.1, 14, 15, 17, 67, 70, 79; 7.77, 127· 8.60, 68, 73; 9.19, 21,25,26,28,69,71, 80; 10.4, 29, 49, 79; 11.3, 70; 12.16.
17. ibid. 5.54; 8.89; 10.53, 80; 11.36, 64.
18. ibid. 7.148; 11.69.
19. ibid. 8.77.
20. ibid. 5.4, 7; 11.34, 79.
27. ibid. 8.46; 10.47.
22. ibid. 8.51; 11.4.
23. ibid. 3.5; 7.7; 10.27.
24. ibid. 5.56; 7.6; 9.59.
25. ibid. 4.81; 5.16, 17; 6.6, 60, 72; 7.13, 33, 65, 66; 7.70, 108, 112, 151; 8.8, 42, 47, 50, 52, 87; 10.44; 12.13, 17, 32.
26. ibid. 2.19; 4.6, 11, 74, 78; 7.132: 9.82; 11.101.

## *Flora and Fauna*

*Flora*

Various types of flowers and tree are mentioned in the SKV. The Lotus is the favourite flower of our poet. The names of flowers and trees are given as below :

| | | |
|---|---|---|
| 1. अम्बुज[1] | 2. अम्बुरुह[2] | 3. अरविन्द[3] |
| 4. कदम्ब[4] | 5. कमल[5] | 6. कमलिनि[6] |
| 7. कल्पवल्ली[7] | 8. काश्मीरक[8] | 9. किञ्जल्क[9] |
| 10. कुमुद[10] | 11. कुमुदिनी[11] | 12. कुमुद्वती[12] |
| 13. कुरवक[13] | 14. केसर[14] | 15. कैरव[15] |
| 16. चम्पक[16] | 17. चूतवल्ली[17] | 18. तमाल[18] |
| 19. नलिम[19] | 20. नलिनी[20] | 21. नीप[21] |
| 22. पङ्कज[22] | 23. पङ्केरुह[23] | 24. पद्म[24] |

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1. SKV. 1.30, 45, 48, 57; 3.37, 81; 4.90; 6.63.
2. ibid. 1.43
3. ibid. 1.43, 72; 4.12; 6.1, 3, 4, 19, 77; 7.140; 9.54; 10.1, 31.
4. ibid. 6.18; 10.49.
5. iqid. 3.37; 41; 6.23, 57, 58; 8.36.
6. ibid. 4.34.
7. ibid. 9.56.
8. ibid. 4.47.
9. ibid. 3.36
10. ibid. 6.46, 48, 52; 11.15.
11. ibid. 6.51, 69; 7.106; 8.61.
12. ibid. 6.63; 10.64.
13. ibid. 6.13; 11.1.
14. ibid. 5.60, 64, 79; 11.44.
15. ibid. 11.25; 12.2.
16. ibid. 9.13.
17. ibid. 6.18; 11.9.
18. ibid. 6.25.
19. ibid. 1.49; 3.84; 4.14, 71; 5.83.
20. ibid. 3.41.
21. ibid. 4.56; 5.4.
22. ibid. 4.69; 7.69, 76; 8.45
23. ibid. 4.53; 6.53; 12.31.
24. ibid. 6.62; 9.51.

| | | |
|---|---|---|
| 25. पद्मिनि[1] | 26. पयोज[2] | 27. पयोरुह[3] |
| 28. पाथोजिनि[4] | 29. पुण्डरीक[5] | 30. लोध्र[6] |
| 31. शतपत्र[7] | 32. सरसिज[8] | 33. सरसीरुह[9] |
| 34. सरोज[10] | 35. सरोरुह[11] | |

*Fauna* :

The names of the birds and animals occurring in SKV. are as follows :

| | | |
|---|---|---|
| 1. अजगर[12] | 2. अलि[13] | 3. उरग[14] |
| 4. उरगपरिपन्थी[15] | 5. उलूक[16] | 6. कपि[17] |
| 7. कपोत[18] | 8. करि[19] | 9. कलहंस[20] |
| 10. काकोदर[21] | 11. कुञ्जर[22] | 12. कुरङ्ग[23] |

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1. SKV., 4.35 5.62, 80, 85; 11.25; 12.9, 29.
2. ibid. 4.9, 57; 7.9; 8.50, 57.
3. ibid. 4.13, 76; 6.10.
4. ibid. 1.31.
5. ibid. 5.78, 79.
6. ibid. 5.89.
7. ibid. 1.48, 55, 64; 4.35; 8.29.
8. ibid. 5.82; 11.5, 33.
9. idid. 1.67; 2.115; 3.69; 6.31, 57, 61; 9.58; 10.39.
10. ibid. 2.28; 4.27; 7.122; 10.27, 40.
11. ibid. 7.84; 10.8.
12. ibid. 4.4.
13. ibid. 5.60.
14. ibid. 4.64, 75.
15. ibid. 4.73.
16. ibid. 7.130.
17. ibid. 11.50, 51.
18. ibid. 3.34.
19. ibid. 8.7, 8, 9; 10.57; 11.62, 77, 93.
20. ibid. 3.74, 84; 4.28, 34; 6.19, 20; 8.59.
21. ibid. 4.60.
22. ibid. 3.60.
23. ibid. 8,59; 9.45; 10.2, 15, 17, 34; 11.80,

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|---|---|---|
| 13. केसरी[1] | 14. कोक[2] | 15. कोकिल[3] |
| 16. खर[4] | 17. गज[5] | 18. ग्राह[6] |
| 19. चकोर[7] | 20. चकोरिका[8] | 21. चकोरी[9] |
| 22. चक्रवाक[10] | 23. चक्रवाकी[11] | 24. झष[12] |
| 25. तुरङ्ग[13] | 26. दन्ती[14] | 27. द्विरद[15] |
| 28. द्विरेफ[16] | 29. परभृत्[17] | 30. पिक[18] |
| 31. बक[19] | 32. भुजंग[20] | 33. भृङ्ग[21] |
| 34. मकर[22] | 35. मकरन्द[23] | 36. मतङ्गज[24] |
| 37. मर्कट[25] | 38. मधुकर[26] | 39. मीन[27] |

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1. SKV., 7.48.
2. ibid. 6.39; 7.121; 9.165.
3. ibid. 1.24.
4. ibid. 4.45.
5. ibid. 10.47.
6. ibid. 4.45.
7. ibid. 1.34; 4.6; 6.48; 7.121; 11.47, 55.
8. ibid. 1.63.
9. ibid. 1.161.
10. ibid. 3.74.
11. ibid. 2.37.
12. ibid. 10.10.
13. ibid. 11.76, 93.
14. ibid. 8.11.
15. ibid. 7.59; 8.84.
16. ibid. 5.87, 90; 6.6, 10.
17. ibid. 5.63.
18. ibid. 3.73; 8.60.
19. ibid. 3.85.
20. ibid. 4.59.
21. ibid. 5.62, 82, 89; 6.7, 78; 11.1.
22. ibid. 8.58; 9.2, 45.
23. ibid. 6.6, 7, 16.
24. ibid. 4.64; 8.5; 10.48.
25. ibid. 3.43.
26. ibid. 11.16.
27. ibid. 1.35; 2.114; 6.22, 73; 7.80, 144.

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|---|---|---|
| 40. मृग[1] | 41. राजहंस[2] | 42. शफरी[3] |
| 43. षट्पद[4] | 44. सारस[5] | 45. हरिण[6] |
| 46. हरिणी[7] | 47. हंस[8] | |

1. SKV., 3.7; 9.31; 10.57; 11.47.
2. ibid. 5.72.
3. ibid. 3.74.
4. ibid. 3.37, 72.
5. ibid. 9.65
6. ibid. 6.10, 16.
7. ibid. 3.7; 6.68.
8. ibid. 6.21; 11.62.

## CHAPTER IV

## THE HISTORICAL IMPORTANCE

The Śrīkṛṣṇavijaya is important historically due to the following reasons :

(1) It speaks about the poet's patron Keralavarman, the king of Kola.

(2) It gives information about Rāghava, the teacher of Śaṅkarakavi.

(3) It supplies information about Śaṅkarakavi, the author of the SKV.

1. *Keralavarman* :

Keralavarman was a great king. His foot-stool was kissed by the monarchs of four directions. The strength of his arms was more dreadful than death itself.[1] His arms taught the wives of his enemies how to wear clothes made of leaves and eat forest fruits and walk in the forest.[2] He was called Cakravartin.[3]

The king was generous. He used to distribute food among his subjects in great quantity.[4] In his kingdom people were very happy.

He was fond of scholars. He patronised Rāghava and Śaṅkara The latter was asked to compose poetry on the life of Śrīkṛṣṇa.

2. *Rāghava* :

Rāghava was the teacher of Śaṅkara. He used to live on the mountain Vihāra.[5] He was a court poet of Keralavarman. He was a great scholar and a source of joy to his patron. SKV. informs that Śaṅkara could become a scholar due to the favour of Rāghava.[6]

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1. SKV., 1.6.
2. ibid. 1.8.
3. ibid. 1.16.
4. ibid. 1.9.
5. ibid. 2.10.
6. ibid. 1.11

3. *Śaṅkarakavi*

Śaṅkara informs us that he was a student of Rāghava and a court poet of Keralavarman. The sprouts of his intelligence are said to have grown up by the water of compassion of his teacher Rāghava[1]

His family deity was Śiva at Kaṇvapura but he himself was a devotee of Goddess Durgā. He states that he cultivated the power of writing by the grace of goddess Durga.[2]

This literary piece—Śrīkṛṣṇavijaya won him a prominent place among the poets of Kerala. Uddaṇḍa Śāstrī in his Kokila-sandeśa praises him in the following verse—

कोलानेलावनसुरभिलान् याहि यत्र प्रथन्ते ।
वेलातीतप्रथितयशसः शङ्कराद्याः कवीन्द्राः ॥ 1.60.

1. SKV., 1.13.
2. ibid. 1.15.

# PART II

## CHAPTER I
## RUKMIṆĪKALYĀṆA

(a) *Text* :

Rukmiṇīkalyāṇa[1] is a Mahākāvya of 10 Cantos. It was written by Rājacūḍāmaṇi Dīkṣita, a renowned scholar, who flourished under the patronage of Raghunātha, the king of Tañjore.[2] This kāvya deals with the famous narrative of the marriage of Rukmiṇī with Śrīkṛṣṇa.

According to Aufrecht, the Rukmiṇīkalyāṇa of Rājacūḍāmaṇi Dīkṣita is a drama.[3] But his statement is wrong, since it is a Mahākāvya and not a drama.

*The Title* :

The title of this Mahākāvya is of South Indian character, as the writer himself was a South Indian.

In Telugu and Tamil, the word Kalyāṇa means 'marriage,' so the compound word Rukmiṇīkalyāṇa means "the marriage of Rukmiṇī". Some other South Indian Sanskrit Kāvyas which deal with the theme of marriage of a hero and a heroine are also named thus, e.g.—Girijākalyāṇa and Jāmbavatīkalyāṇa

*The Story* :

*Canto I*

The canto I opens with the benediction to Śiva.[4] Then follows benediction to Rāma, Sītā, Śrīkṛṣṇa and Vināyaka.[5] Many poets

1. This Mahākāvya is published in Śrī Vāṇī Vilās Sanskrit Series No. 9 by Vāṇi Vilās Press, Śrīraṅgam. The first two cantos are edited by the Pandits of Adyar Library with the Commentary Mauktikamālikā of Bālayajñavedeśvara. It was published in 1929.
2. Rājacūḍāmaṇi Dīkṣita, Rukmiṇīkalyāṇa, 1.53.
3. T. Aufrecht, Catalogus Catalogorum, Part II, p. 123.
4. Rukmiṇīkalyāṇa, 1.1.
5. ibid. 1.2-5.

such as Vālmīki, Vyāsa, Śuka, Kālidāsa, Bhavabhūti, Māgha, Bhāravi, Bāṇa, Mayūra, Kṣemendra, Vāmana, Agastya are praised.[1] The author praises his father Ratnakheṭadīkṣita,[2] his elder brother Keśavadīkṣita[3] and his teacher Ardhanārīśvara, who was also his brother.[4] He condemns the bad[5], praises the good whom he requests to forgive if he commits mistakes in his composition.[6] He shows his modesty by stating that he is incapable of writing this kāvya, but even then he hopes that his kāvya will have a place as it is an original composition.[7] The poet describes the king Cinacevva[8] Acyuta, son of Cinacevva,[9] Raghunāth, son of Acyuta and the ruler of Tañjanagarī, under whose patronage Rājacūḍāmaṇi Dīkṣita wrote the kāvya.[10] Then starts the actual story with the description of Dvāravatī,[11] over which Śrīkṛṣṇa ruled.[12] One day just for pleasures sake Śrīkṛṣṇa together with Dāruka enters a garden which is described in detail by the poet.[13]

*Canto II*

At the very sight of the garden, Śrīkṛṣṇa's feeling of separation from Rukmiṇī become very strong. The poet starts giving in detail the description of the mental uneasiness of Śrīkṛṣṇa.[14]

*Canto III*

Rukmiṇī sends a parrot as a messenger to Śrīkṛṣṇa, stating her mental anguish in separation from him. She requests him to take her away before she is married to Śiśupāla.[15] Śrīkṛṣṇa starts immedi-

1. *Rājacūḍāmaṇī Dīkṣita*, RK., 1.6-19.
2. ibid. 1.20-21.
3. ibid. 1.22.
4. ibid. 1.23.
5. ibid. 1.24-27.
6. ibid. 1.28-29.
7. ibid. 1.30-33.
8. ibid. 1.34.36.
9. ibid. 1.37-46.
10. ibid. 1.47-53.
11. ibid. 1.54-84.
12. ibid. 1.85-86.
13. ibid. 1.87-105.
14. ibid. 2.1-73.
15. ibid. 3.1-137.

ately for Kuṇḍinapura with a messenger who informs Rukmiṇī about the arrival of Śrīkṛṣṇa.[1]

*Canto IV*

Śrīkṛṣṇa sees Rukmiṇī coming out of the temple, after performing the worship of goddess Pārvatī.[2] The poet describes the beauty of Rukmiṇī in detail which amazes even Śrikṛṣṇa.[3] Śrīkṛṣṇa seats her in his chariot and returns to Dvāravatī.[4]

*Canto V*

This canto opens with the description of ocean, where Dvāravatī was situated.[5] Śrīkṛṣṇa invites Bhīṣmaka, the father of Rukmiṇī and other relatives in order to celebrate his marriage with Rukmiṇī.[6]

*Canto VI*

Canto VI describes the marriage of Śrīkṛṣṇa and Rukmiṇī and their enjoyments.[7]

*Canto VII*

This canto contains the description of summer season.[8]

*Canto VIII*

The canto is devoted to the description of rainy season.[9]

*Canto IX*

The canto contains a description of autumn season.[10]

*Canto X*

The canto describes the winter season in detail. It is followed by the description of spring.[11]

*Remarks on the Contents*

A study of contents of the RK. shows that the story moves very slowly. It is obstructed by long descriptions here and there. The story, which is stretched to ten cantos can be narrated in a few words –

1. Rājacūḍāmaṇi Dīkṣita, R,K., 3.138.
2. ibid. 4.1.
3. ibid. 4.2-66.
4. ibid. 4.67.
5. ibid. 5.1-50.
6. ibid. 5.51.
7. ibid. 6.1-84.
8. ibid. 7.1-46.
9. ibid. 8.1-49.
10. ibid. 9.1-45.
11. ibid. 10.1-60

"Śrīkṛṣṇa, who was ruling in Dvāravatī, was in love with Rukmiṇī, who also loved him in return. When Rukmiṇī came to know that her father and brother intended to marry her to Śiśupāla, she sent a messenger to Śrīkṛṣṇa stating her condition. When Śrīkṛṣṇa heard about it, he came to Kuṇḍinapura, took her on his chariot and returned to his city, where he married her. Rukmiṇī became his chief queen and the couple lived happily."

A comparative study of the narrative and the descriptive parts of the RK. reveals that the narrative is proportionately much less as compared to the descriptive. A comparison of the parts is given below :

| | *Narrative Part* | *Descriptive Part* |
|---|---|---|
| 1. | Śrīkṛṣṇa lived in Dvāravatī 1.54 | Description of Dāvravatī 1.55-84. |
| 2. | Once Śrīkṛṣṇa went to a garden. 1.87. | Description of Garden. 1.88-104. |
| 3. | After entering the garden, Śrīkṛṣṇa remembered Rukmiṇī. 2.1 | Description of the love-lorn condition of Śrīkṛṣṇa in separation from Rukmiṇī. 2.2-73. |
| 4. | On knowing that she will be married to Śiśupāla Rukmiṇī sends a message to Śrīkṛṣṇa to take her away. 3.1-6. | Description of message 3.7-137. |
| 5. | Rukmiṇī goes to the temple of Pārvatī 4.1. | Description of the beauty of Rukmiṇī. 4.2-66 |
| 6. | Śrīkṛṣṇa brings Rukmiṇī to Dvāravatī 5.1. | Description of the city Dvāravatī 5.2-50. |
| 7. | Śrīkṛṣṇa invites Bhīṣmaka and other relatives to attend his marriage with Rukmiṇī 5.51. | Description of marriage. 6,1-89. |
| 8. | | Description of the summer season. 7.1.46. |
| 9. | | Desc ription of the rainy season. 8.1-49. |
| 10. | | Description of the autumn season. 9.1-46. |
| 11. | | Description of the winter and spring seasons. 10.1-60. |

*Sources of the Rukmiṇīkalyāṇa and Changes Introduced*

The theme of the RK. is derived from the Purāṇas. The story of the marriage of Rukmiṇī and Śrīkṛṣṇa is narrated in the Brahma, Viṣṇu, Harivaṁśa, Brahma-Vaivarta and Śrīmadbhāgvata Purāṇas.

In the Brahma Purāṇa[1] and the Viṣṇu Purāṇa this story runs as follows[1] :

Bhīṣmaka, the king of Kuṇḍinapura had a beautiful daughter, Rukmiṇī by name, who liked Śrīkṛṣṇa very much. Śrīkṛṣṇa also requested Bhīṣmaka to give her in marriage to him, but Rukmī, the brother of Rukmiṇī refused and decided to give her to Śiśupāla. On the auspicious occasion of marriage, when Śiśupāla with his friends had come to wed Rukmiṇī Śrīkṛṣṇa took away Rukmiṇī, Śiśupāla, Dantavaktra, Vidūratha, Śālva etc. came to fight, but Balarāma gave them a crushing defeat while Śrīkṛṣṇa defeated Rukmī.

Harivaṁśa Purāṇa adds that Śrīkṛṣṇa abducted Rukmiṇī when she had gone to the temple of Indrāṇī for worship.[2]

In the Brahma-Vaivarta Purāṇa, the story is narrated differently.[3]

Bhīṣmaka, the king of Vidarbha, consults his priest Śatānanda about the marriage of his daughter Rukmiṇī. Śatānanda suggests Śrīkṛṣṇa as a suitable match, but Rukmī, the brother of Rukmiṇī disapproves and decides in favour of Śiśupāla.

Bhīṣmaka consults Śatānanda and his ministers. He invites Śrīkṛṣṇa for this relation. Śrīkṛṣṇa reaches Kuṇḍinapura, but is taunted by Rukmī, Śālva, Śiśupāla and Dantavaktra. At this Balarāma gets angry and runs toward Rukmī to fight with him. Balarāma defeats Rukmī and his associates. Next day Śrīkṛṣṇa marries Rukmiṇī.

After the marriage ceremonies are over, Subhadrā, the mother of Rukmiṇī sends the married couple to a house made of gems,

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1. (a) Brahma Purāṇa. chapter 199.
   (b) Viṣṇu Purāṇa, V, 26, 1-12.
2. Harivaṁśa, Viṣṇuparva, Chapter 59, Śloka 44.
   कृते तु देवताकार्ये निष्क्रामन्तीं सुरालयात् ।
   उन्मथ्य सहसा कृष्णः स्वं निनाय रथोत्तमम् ॥
3. Brahma-Vaivarta Purāṇa, Śrīkṛṣṇajanmakhaṇḍa, Chapters 105-109.

where she takes meals with them. Then Subhadrā gives maṅgala-patrikā to Śrīkṛṣṇa to read the benediction of Śacī, Sāvitrī, Rati, Gāyatrī, Rohiṇī and Sarasvatī.

Next day, Śrīkṛṣṇa along with Rukmiṇī and the marriage party starts for Dvāravatī. Subhadrā, the mother of Rukmiṇī, her friends and relatives weep at the time of departure of Rukmiṇī with her husband. Śrīkṛṣṇa reaches Dvāravatī, where they are welcomed by the people of Śrīkṛṣṇa.

The Bhāg. Pu. narrates the story as follows[1] :

Rukmiṇī, hearing the qualities of Śrīkṛṣṇa wants to marry him, while Rukmī, the brother of Rukmiṇī decides to marry her to Śiśupāla. Knowing this, Rukmiṇī sends a messenger to Śrīkṛṣṇa, conveying him to abduct her before marriage. Śrīkṛṣṇa and the party go to Vidarbha country. Śiśupāla and his friends also come to marry Rukmiṇī. They bring their armies also, apprehending the possibility of abduction of Rukmiṇī by Śrīkṛṣṇa. Balarāma accompanies her brother with his army.

Śrīkṛṣṇa sees Rukmiṇī, coming out of the temple and puts her on the chariot. Śiśupāla, Rukmī and their friends go to fight with Śrīkṛṣṇa, but they are all defeated and Rukmī is disfigured by Śrīkṛṣṇa. Thereafter, Śrīkṛṣṇa starts for Dvārakā. Reaching there he marries Rukmiṇī with proper ceremonies and rites. The Harivaṁśa Purāṇa also informs about Śrīkṛṣṇa marrying in Dvārakā with proper rites.[2]

A comparison of the theme of all such purāṇas with the theme of RK. will show that Rājacūḍāmaṇi Dīkṣita has based his Mahākāvya on the Bhāg. Pu. though the changes, which he has introduced make his Mahākāvya look original. The changes are :

1. Śrīkṛṣṇa lives in Dvāravatī, which is described only in eight verses in the Bhāg. Pu,[3] while the RK. describes this city in 30 Ślokas.[4]

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1. Bhāg. Pu., Skandha 10, Chapters 52-54.
2. Harivaṁśa Purāṇa, Viṣṇuparva, chapter 61, śloka 34.
   द्वारकां चापि सम्प्राप्ते रामे वृष्णिबलान्विते ।
   रुक्मिण्याः केशवः पाणिं जग्राह विधिवत्प्रभुः ॥
3. Bhāg. Pu., Skandha 10, Chapter 52, Ślokas 50-57.
4. RK., 1.55-84

2. In the RK., Śrīkṛṣṇa goes in a garden, but he is disturbed by his separation of Rukmiṇī, even before getting her message to abduct her,[1] while in the Bhā. Pu., Śrīkṛṣṇa expresses his liking for Rukmiṇī to the messenger, when he receives the message of Rukmiṇī.[2]

   So Śrīkṛṣṇa's going to the garden, description of the garden in detail, Śrīkṛṣṇa's afflicted state of mind for Rukmiṇī, are the poet's own innovations.

3. In the Bhāg. Pu.,[3] Rukmiṇī sends a Brahmin as a messenger to Śrīkṛṣṇa, but in the RK., a parrot is sent as a messenger, which is the poet's originality.

4. Bhāg. Pu., describes in four verses the beauty of Rukmiṇī when she returns from visit to the temple of Pārvatī[3] but in the RK., the description continues for sixtyfive verses.[4]

5. The description of fight of Śrīkṛṣṇa with rival kings at the time of adbuction of Rukmiṇī is totally absent in the RK., but a long description of the fight is found in the Bhāg. Pu.[5]

6. In the RK., a long description of ocean where Dvāravatī was situated is given when Śrīkṛṣṇa returns with Rukmiṇī,[6] but no such description is found in the Bhāg. Pu.

7. In the Bhāg. Pu., the marriage of Śrīkṛṣṇa and Rukmiṇī is described in a few verses,[7] but in the RK., the complete sixth canto is devoted to marriage rites.

8. In the RK, Śrīkṛṣṇa invites Bhīṣmaka, the father of Rukmiṇī to attend his marriage with Rukmiṇī in Dvāravatī[8] but no such mention is made in the Bhāg. Pu.

*Cammentaries on the Rukmiṇikalyāṇa*

A commentary called Mauktikamālikā is written by Bāla-

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1. RK., 2.2-73.
2. Bhāg. Pu., Skandha 10, Chapter 53, Śloka 2.
3. Bhāg. Pu., Skandha 10, Chapter 53, Ślokas 51-54.
4. RK., 4.2-66.
5. Bhāg. Pu., Skandha 10, Chapter 54, Ślokas 1-52.
6. Rukmiṇīkalyāṇa, 5.2-50.
7. Bhāg. Pu., Skandha 10, Chapter 54, Ślokas 53-60.
8. Rukmiṇīkalyāṇa, 5.51.

yayñavedeśvara, the son of Bālacandra. The commentator is one of the descendants of Rājacūḍāmaṇi Dīkṣita. Bālayajñavedeśvara himself informs that he wrote this commentary in 1833 A.D.[1]

The commentary of the first two cantos is available in published form while the commentary of the rest of the eight cantos is available in Manuscript form in the Adyar Library, Madras.

(b) *Author*

*Life and Personality of Rājacūḍāmaṇi Dīkṣita*

(a) *Life* :

A few aspects of the poet's life have come to light. Sources are as follows :

1. In the first canto, the poet gives some information about his family and patron. In the colophon of RK., the name of his father, mother and teacher also appear.[2]
2. Yajñavedeśvara, a descendant of the family of Rājacūḍāmaṇī Dīkṣita gives sufficient information regarding the ancestry of Rājacūḍāmaṇi Dīkṣita.[3]

(i) *Family* :

Yajñavedeśvara gives the genealogy of our poet as follows:

BHAVASVĀMIN

|

ŚRĪKṚṢṆA

|

KUMĀRA BHAVASVĀMIN

|

ŚRĪKṚṢṆĀRYA

|

BHAVASVĀMIN (married to Lakṣmī)

|

RATNAKHEṬA ŚRĪNIVĀSA DĪKṢITA (Married to Kāmākṣī)

|

Keśava Dīkṣita | Ardhanārīśvara | Rājacūḍāmaṇi Dīkṣita or Yajñanārāyaṇa

1. Bālayajñavedeśvara; Introduction to the Mauktika Commentary on the Rukmiṇīkalyāṇa :

   हृते कलियुगे वर्षेवेदाग्निग्रहसागरैः ।
   यज्ञवेदेश्वरेणैषा कृता मौक्तिकमालिका ॥

2. इति श्रीदन्तिद्योतिदिवाप्रदीपाङ्कसत्यमङ्गलरत्नखेटश्रीनिवासदीक्षिततनयस्य कामाक्षीगर्भसम्भवस्य श्रीमदर्धनारीश्वरदीक्षितगुरुचरणसहजतालब्धविद्यावैशद्यस्य श्रीराजचूडामणिदीक्षितस्य कृतिषु रुक्मिणीकल्याणनाम्नि काव्ये प्रथमः सर्गः ।
3. Yajñavedeśvara, Introduction to the Mauktika Commentary on the Rukmiṇīkalyāṇa 1-20.

(ii) *His Father* :

His father's name was Śrīnivāsa Dīkṣita who was a court poet of Surappa, a Nāyaka king of Gingee.[1] He was a great scholar and many titles were bestowed upon him as Ratnakheṭa, Advaitavidyācārya, Abhinavabhavabhūti, Dantidyotidivāpradīpa. He knew many languages.[2] He is also said as Saḍbhāṣāsārvabhauma.[3] He is said to have written more than one hundred books.[4] Bālayajñavedeśvara, the commentator of Rukmiṇīkalyāṇa gives a list of some of his works.

1. ADVAITAKAUSTUBHA
2. VĀDATĀRĀVALĪ
3. MADHVAVIDHVAṂSANA
4. BAUDDHATANTRAMATHANA
5. VEDĀNTAVĀDĀVALĪ
6. MAṆIDARPAṆAM
7. SAMAYASARVASVAM
8. VIDHINIRṆAYAM
9. TATTVAPARIŚUDDHI
10. RATNAPRADĪPA
11. BHĀVANĀPURUṢOTTAMAM
12. ŚITĪKAṆṬHAJAYAM
13. SĀHITYASAÑJĪVANĪ
14. BHĀVODBHEDAM
15. RASĀRṆAVAM
16. And other works on prosody, astrology, mantra, tantra etc.

(iii) *His Mother* :

His mother's name was Kāmākṣī. She was an educated lady and a good poetess.[5]

(iv) *His Brothers* :

Rājacūḍāmaṇi Dīkṣita had two brothers, Keśava Dīkṣita and

1. T.R. Chintamani, Introduction to the Rukmiṇīkalyāna, p. xxi.
2. Rājacūḍāmaṇi Dīkṣita, RK. 1.20.
3. T.R. Chintamani, Introduction to the Rukmiṇīkalyāṇa, p. xxvi.
4. Bālayajñavedeśvara, Introduction to the Commentary on the Rukmiṇīkalyāṇa, Śloka 16.
5. Yajñavedeśvara, Introduction to the Commentary on the Rukmiṇīkalyāṇa, Śloka No. 18.

Ardhanārīśvara. The latter was his teacher also[1]. He was a great scholar and responsible for giving higher education to Rājacūḍāmaṇi Dīkṣita.[2]

(v) *Rājacūḍāmaṇi Dīkṣita* :

The original name of Rājacūḍāmaṇi Dīkṣita was Yajñanārāyaṇa Dīkṣita and Rājacūḍāmaṇi was his title. He lost his parents in his early age, so his elder brother Ardhanārīśvara gave him proper education according to the tradition of his family. He was an exceptionally intelligent person who had mastered all śāstras and many languages even before completing his seventh year.[3] He completed a Nāṭikā Kamalinīkalahaṁsa in his sixth year.[4] He wrote about 30 books amongst which the Rukmiṇīkalyāṇa is one Mahākāvya, which he wrote under the patronage of Raghunātha, the Nāyaka of Tañjore, who came to the throne in 1614 A.D.

Rājacūḍāmaṇi Dīkṣita besides having his brother as his teacher had another teacher, whose name was Veṅkaṭeśvara who inspired him to write the Tantraśikhāmaṇi.[5]

(b) *Personality* :

A few aspects of his personality are known from the RK.

1. He is very bold. "He is not afraid of bad poets, who criticise his poetry, because he will shine more by these criticisms."[6]
2. He is very modest as he says : "I am a dull-headed person, so good poets should excuse him for defects in his poetry."[7]
3. He believes in omens also, he says :
   "Whenever the left eye of a man throbs, something bad must happen."[8]
   "A man, who steals gold is a great sinner like the moon, who steals the golden rays of the sun."[9]

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1. Rājacūḍāmaṇī Dīkṣita, R.K., 1.23.
2. Introductian to the Mauktikamālikā Commentary of Yajñavedeśvara, Śloka 20.
3. Introduction to the Mauktikamālikā Commentary of Yajñavedeśvara, Śloka 21.
4. Kamalinīkalahaṁsa, p. 4.
5. T.R. Cintamani, Introduction to the RK., p. xxxiii.
6. RK., 1.27.
7. ibid. 1.30.
8. ibid. 2.34.
9. ibid. 2.54.

4. He knows polity also, he says :
"When a king is annoyed with a person, that person cannot remain happy at all."[1]
This experience, he must have got in the court of king Raghunātha.
5. He knows the ways of the world too he says :
"Brother-in-law should be treated very nicely."[2] This is very appropriate, because the fate and respect of sister depends upon the brother-in-law.
6. He is a great psychologist, this is confirmed by the following :
"A man of emotion becomes normal when he gives vent to his feeling by way of talking."[3]
"A strong thing attacks the weak as Malaya breeze torments the heart of Śrīkṛṣṇa, which had become weak at the separation of Rukmiṇī."[4]
"The defeated people wait for an opportunity to attack their conquerers, when they are in weak position."[5]
"The wicked people never do good to others."[6]

*The Works of Rājacūḍāmaṇi Dīkṣita*

Besides the Rukmiṇīkalyāṇa, Rājacūḍāmaṇi Dīkṣita wrote many works. He has mentioned some of them in his Kāvyadarpaṇa and some others are mentioned by Yajñavedeśvara, one of his descendants, who wrote a Commentary Mauktikamālikā on Rukmiṇīkalyāṇa. The books are as follows :

1. Some books are Commentaries on Upaniṣads. Their names are not known. Not available.
2. *Yajurvedavyākhyā* i.e. a commentary on the Yajurveda. Not available.
3. *Prāyaścittapradīpika* : Not available, but it seems to deal with expiatory rites in relation to Agnihotra.
4. *Tantraśikhāmaṇi* : This work is available in portion. It is a commentary on the sūtras of Jaimini. This work was written

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1. RK. 2.35.
2. ibid. 2.53.
3. ibid. 2.37.
4. ibid. 2.38.
5. ibid. 2.38.
6. ibid. 2.43.

at the request of Veṅkaṭeśvara Dīkṣita, his teacher. The time of its composition is 1636 A.D.

5. *Śaṅkaramuktāvalī or Nyāyamuktāvalī* : It is not available now.
6. *Śāstradīpikāvyākhyā* : It is a commentary on Śāstradīpikā. It is available.
7. *Maṇidarpaṇam* : This book is based on the Tattvacintāmaṇi. A portion of this is available.
8. *Nyāyacūḍāmaṇi* : This work is a commentary on Rucidatta's work on Nyāya.
9. *Rāghavakṛṣṇapāṇḍavīyam* : It is a Kāvya dealing with the story of Rāma, Śrīkṛṣṇa and Yudhiṣṭhira simultaneously. Not available.
10. *Ratnakheṭavijayam* : This is a biography of his father. Not available.
11. *Concluding portion of the Rāmāyaṇacampū* : It is a supplement to the Rāmāyaṇacampū of Bhoja who left this book incomplete. This portion is said to have been composed only in one night.
12. *Bhāratacampū* : This book deals with the story of the Mahābhārata. Not available.
13. *Vṛttatārāvalī* : This book deals with prosody. Not available.
14. *Śaṅkarābhyudayam* : It deals with the life and history of Śrī Śaṅkarācārya. It is available.
15. *Śaṅkarācārya Tārāvalī* : This book is a commentary on Rucidatta's work on Nyāya. It is available.
16. *Kaṁsadhvaṁsanam* : It is a Kāvya, dealing with the killing of Kaṁsa. Not available.
17. *Kamalinīkalahaṁsa* : This work is a Nāṭikā which is printed from the Vani Vilasa Press, Srirangam. Rājacūḍāmaṇi Dīkṣita wrote this book at the age of sixteen.
18. *Citramañjarī* : A Bhāṇa. Not available.
19. *Śṛṅgārasarvasvam* : A Bhāṇa. Not available.
20. *Ānandarāghavam* : This drama of seven acts is written under the patronage of Raghunātha, the Nāyaka of Tañjore This work is available.
21. *Raghunāthabhūpavijayam* : It deals with the victory of Raghunātha, the patron of Rājacūḍāmaṇi Dīkṣita.

22. *Sāhityasāmrājyam* : It is a book on literary criticism. Not available.
23. *Kāvyadarpaṇa* : It is an explanation of the Kārikās of the Kāvyaprakāśa on mammaṭa. It is available in print.
24. *Alaṅkāracūḍāmaṇi* : This book is also a work on literary criticism. Not available.
25. *Rāmakathā* : It is a Kāvya. Not available.

The quantity and the quality of his available works show that he was a born scholar. He wrote on several topics which reveal the multidimensional faculties of his mind, but it is really unfortunate that many of his books are lost to us.

*The Date* :

The date of Rājacūḍāmaṇi Dīkṣita can be fixed as the second half of the sixteenth century A.D. on the following grounds.

1. Rājacūḍāmaṇi Dīkṣita was a Court poet of King Raghunātha, the Nāyaka of Tañjore[1] who ascended the throne in 1914 A.D.[2]

   He wrote a biography of king Raghunātha entitled Raghunāthabhūpavijayam. This shows that he might have spent some time of his literary career under the patronage of Raghunātha.

2. The poet himself gives the date of one of his books, Tantraśikhāmaṇi as 1559 Śaka or 1636 A.D.[3]

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1. RK., 1.53.
2. T.S. Kuppuswami Sastri, A Short History of Tanjore Princes.
3. T.T. Chintamani, Introduction to the RK., p. xxxiv.

## CHAPTER II

## A LITERARY STUDY OF THE RUKMIṆĪKALYĀṆA

(a) *Characteristics of Mahākāvya applicable to Rukmiṇīkalyāṇa* :

Mahākāvya has been defined in the Agnipurāṇa,[1] Kāvyādarśa of Daṇḍin[2] and Sāhityadarpaṇa of Viśvanātha.[3] The characteristics of the Mahākāvya as found in the Sāhityadarpaṇa of Viśvanātha are compared with those in RK. in the following lines :

1. The chapters of the Mahākāvya should be named as Sarga or Canto.[4]

The RK. is divided into Sargas.

2. A Mahākāvya should have one hero, who can either be God or a Kṣatriya, born of good family or there may be many heroes who should belong to the same royal family.[5]

In the RK., there is only one hero, Lord Śrīkṛṣṇa.

3. The Mahākāvya has either Śṛṅgāra or Vīra or Śānta as a prominent sentiment, other sentiments as subsidiary.[6]

RK. has Śṛṅgāra sentiment as prominent.

4. The story should be taken either from history or should relate to a noble personage.[7]

The narrative of the RK. is taken from the Purāṇas.

5. It should deal with four ends of life, Dharma, Artha, Kāma and Mokṣa; one of these should be achieved.[8]

The RK. deals with four aims of life; Kāma is achieved.

6. The Mahākāvya should begin either with salutation or benediction or subject-matter.[9]

RK. begins with benediction.

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1. Agnipurāṇa, 33.24-32
2. Kāvyādarśa, 1.14-19.
3. Sāhityadarpaṇa, 6.315-325.
4. ibid. 6.315.
5. ibid. 6.316
6. ibid. 6.317.
7. ibid. 6.318.
8. ibid. 6.318.
9. ibid. 6.319.

7. In the Mahākāvya, bad people should be censured and good praised.[1]

In RK. Śrīkṛṣṇa is praised, Śiśupāla is censured.

8. The canto should not be too small or too long and their number should not be less than eight.[2]

In RK. cantos are neither too small nor too large. The number of cantos is more than eight.

9. A canto should have one metre, which should change at the end or one canto may have many metres.[3]

In RK., cantos 2, 7, 9 have one metre, which changes at the end but cantos 1, 3, 4, 5, 6, 8, 10 have more than one metre.

10. At the end of every canto, the subject matter of the next canto is introduced.[4]

At the end of every canto of this Mahākāvya, the subject-matter of the next canto is introduced.

11. There should be description of twilight, sun, moon, night, darkness, day, morning, afternoon, hunting, mountain, sea, forest, ocean, love, separation, sages, heaven, cities, sacrifices, battle, journey, marriage, birth of son etc.[5]

The description of Dvāravatī is given in the first canto of Rukmiṇīkalyāṇa. The second and third cantos depict the state of separation of Śrīkṛṣṇa and Rukmiṇi respectively.

In canto 5th, there is description of ocean, in the 6th details of marriage. In 7th, 8th, 9th, and 10th cantos, summer, rains, autumn and winter seasons are described respectively.

12. The name of the book should be after the name of poet or subject matter or hero of the book.[6]

The name of this Mahākāvya is after the subject-matter. The main theme being the marriage of Śrīkṛṣṇa with Rukmiṇī, it is named Rukmiṇīkalyāṇa.

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1. Sāhityadarpaṇa, 6.319.
2. ibid. 6.320.
3. ibid. 6.320-321.
4. ibid. 6.321.
5. Ibid. 6.322-324.
6. ibid. 6.324.

13. The name of the canto should be after the subject-matter of that canto.[1]

But in the Rukmiṇīkalyāṇa, name of the canto is not given.

(b) *Language and Style of Rukmiṇīkalyāṇa* :

The expression of feeling in the RK. is not natural as it is in SKV of Śaṅkarakavi and the HV of Lolimbarāja, since it does not emanate from the heart but emerges from the head.

The poet follows certain rules and standards while writing his composition. He displays his knowledge of vocabulary, his skill in description and his proficiency in the use of Alaṁkāras.

There is nothing much of the narrative in this Mahākāvya, still it contains 823 ślokas, most of them devoted to descriptions only. The first canto contains description of Dvāravatī and a garden. The second canto describes anguish of Śrīkṛṣṇa in separation from Rukmiṇī. The third canto contains the message of love from Rukmiṇī through a parrot to Śrīkṛṣṇa. The fourth canto deals with a detailed description of the beauty of Rukmiṇī, the fifth with a description of an ocean, the sixth with marriage of Śrīkṛṣṇa and Rukmiṇī, the seventh, eighth, ninth and tenth cantos with the descriptions of summer, rainy, autumn and winter seasons respectively.

In describing the different natural phenomenon and objects, the poet uses variety of language. But generally the language is difficult in descriptive pieces. Dīkṣita is very fond of using Śleṣa, which makes this Mahākāvya rather difficult to understand without the help of a commentary. The following verse which has two meanings, one for poet Bhāravi and second for sun is difficult to understand at first.

स भारविर्दीव्यति पादवृन्दैर्मन्देहसंमोहनमादधानैः ।
घनञ्जयस्फूर्तिविधायिभिस्सत्पद्योदितैर्व्यञ्जितभावभेदः ॥ 1.13.

In descriptions, generally the poet follows Gauḍī Rīti i.e. long compounds and artificial display of words. The following verse describes an ocean in Gauḍī style :

पाथोदालीभव्यपल्याणपार्श्वव्यालोलोद्यद्विद्युदुद्दामखड्गैः ।
घाटीभाग्गिमर्घारया वारिमत्यैर्व्यावर्तन्ते वीचिघोटाः सफेनाः ॥5.38 ॥

The following two verses describe the rainy season in the Gauḍī style at its best.

1. Sāhityadarpaṇa, 6.325.

पाथोदस्वरमण्डलीफलकभूपर्यायलोलास्तटि-
त्तन्त्रीरार्द्रतयातिघर्घरतरौत्तालस्वरव्यञ्जकाः ।
शश्वच्चालयतः पयोदसमयाद्गानं समभ्यस्यतां
प्रायेण प्रचलाकिनां समभवद्गीतिस्वरो विस्वरः ॥ 8..45

अम्भोदच्छलशल्यकाः पटपटद्दम्भोलिघुर्घूरवो-
द्दामा हाटकटङ्कपाटलतटिद्दंष्ट्राविट्ङ्कोद्भटाः ।
धाराव्याजशलाङ्कुरोत्करकिरः प्रागाशुगोत्ताडिता
मुस्ता जगध्यवशेषिताः करमिषात्त्रस्ताः समातन्वत ॥ 8.46.

The poet uses vaidarbhī too since the prominent sentiment in the RK. is Śṛṅgāra, as for instance in the following.

हरेरपारे गुणवारिराशौ कणं गृणन्तोऽपि वयं कृतार्थाः ।
पृषन्ति सिन्धोः पयसां कियन्ति घना गृहीत्वा हि घना भवन्ति ॥ 1.32.

अमुष्य मन्दं चलितेऽपि मारुते मनस्यमन्दं समभावि शङ्कया ।
तनूभुवापि प्रतिकूलता दधे क्व राज्ञि सौख्यं प्रतिकूलतां गते ॥ 2 35.

स सखीजनवचोऽवजानती कर्णशल्यमिव सङ्गमे नवे ।
औषधैरिव गुरूक्तिभिर्वधूर्न न्यवर्तत न चाभजत्पतिम् ॥ 6 82.

सा कथञ्चन सखीजनैस्तदा प्रापिता शयनधाम कामिनी ।
बिम्बितप्रियतमं मणीमयस्तम्भमाश्रयितुमप्यलज्जत ॥ 6.83.

Besides, there are certain peculiarities of his style which can be easily noticed while going through this Mahākāvya.

He is very fond of repeating the words specially those which are ending in Ṇamul suffix. For example,

| | | |
|---|---|---|
| सर्गेषु सर्गेषु[1] | दिने दिने[2] | सौधेषु सौधेषु[3] |
| निध्याय निध्याय[4] | वीक्ष्य वीक्ष्य[5] | संताप्य संताप्य[6] |
| वारं वारं[7] | सेकं सेकं[8] | श्रावं श्रावं[9] |

1. RK., 1.19.
2. ibid. 1.40., 42.
3. ibid. 3.29.
4. ibid. 3.83.
5. ibid. 7.22.
6. ibid. 1.104.
7. ibid. 5.9.
8. ibid. 5.10.
9. ibid. 5.17.

वारं वारं[1] भोजं भोजं[2] कारं कारं[3]

He uses a particular word in the canto again and again. He does not replace it by a substitute. For instance, in the sixth canto the word *Maṇi* is used often and anon. In the eighth canto the word *Baka* is repeated at several places. *Nīravāha* is frequently used in one and the same canto.

(a) अबला मणि[4] मदिरेक्षणामणि[5] तरुणीमणि[6]
कमलेक्षणामणि[7] कुटिललोचनामणि[8] अङ्गनामणि[9]
रमणीमणि[10] ललनामणि[11] नासिकामणि[12]
पृथुनासिकामणि[13]

(b) बक[14] बक[15] बक[16]
बक[17] बकावली[18] बककुलोत्तरीयकम्[19]

(c) नीरवाह[20] नीरवाह[21] नीरवाह[22]

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1. RK. 5.19.
2. ibid. 5.49.
3. ibid. 6.88.
4. ibid. 6.10, 52.
5. ibid. 6.11.
6. ibid. 6.12.
7. ibid. 6.15.
8. ibid. 6.17.
9. ibid. 6.30.
10. ibid. 6.47.
11. ibid. 6.44.
12. ibid. 6.32, 36.
13. ibid. 6.33.
14. ibid. 8.36.
15. ibid. 8.38.
16. ibid. 8.39.
17. ibid. 8.40.
18. ibid. 8.41.
19. ibid. 8.42.
20. ibid. 8.32.
21. ibid. 8.33.
22. ibid. 8.37.

The word Pāthas is used throughout the fifth canto :

(d) पाथोमानुषी[1] पाथोमर्त्य[2] पाथोनारी[3] पाथोमानवी[4]
पाथोमर्त्यडिम्भ[5] पाथोनारी[6] पाथोनाथ[7] पाथोमग्न[8]
पाथोदाली[9] पाथोनार्यः[10] पाथोमर्त्य[11] पाथोनारी[12]
पाथोमग्न[13] पाथोमर्त्य[14]

Sometimes a word is repeated in succeeding verse as in the following :

1. **विधुन्तुदो** हन्त गिरन्विशृङ्खलम् । 2.43
**विधुन्तुदः** सामिवियोगविक्लवः । 2.44.
2. **पयोधरोत्सेघभवो** विमर्दः । 3.61.
**पयोधरप्रावरणोपरोधप्रतिक्रियासाग्रहमम्बरं** किम् । 3.62.
3. **सौधेषु** यस्यां सुदृशः शशाङ्के गण्डोपधानभ्रमतः कपोलौ । 1 59.
**सौधेषु** यस्यां सुदतीमुखश्रीचौर्यादिवाप्तध्वजशूलपातः । 1 60.

So the Rukmiṇīkalyāṇa is a Mahākāvya wherein both Gauḍī and Vaidarbhī are skilfully used.

(c) *Literary merits and demerits* :

*Literary Merits* :

While judging the literary merits of the RK., it is difficult to say which Guṇa is prominent in this Mahākāvya. **माधुर्य, प्रसाद** and **ओज** all play an equal role. Dīkṣita has no partiality for a particular Guṇa as Śaṅkarakavi has for **माधुर्य** and Lolimbarāja for **प्रसाद**.

1. RK. 5.3.
2. ibid. 5.14, 20.
3. ibid. 5.16.
4. ibid. 5.18.
5. ibid. 5.19.
6. ibid. 5.25.
7. ibid. 5.31.
8. ibid. 5.32.
9. ibid. 5.38.
10. ibid. 5.39.
11. ibid. 5.46.
12. ibid. 5.47.
13. ibid 5.49.
14. ibid. 5.49.

**प्रसाद**

A few verses which illustrate his use of प्रसाद गुण are cited below :

1. जल्पामि कौतूहलतो यदल्प-
धीरप्यहं तत्कवयः क्षमन्ताम् ।
वक्रेऽपि काव्ये धनुषीव शूराः
प्रायो गुणारोपपरा हि सन्तः ॥ RK. 1.30.

2. हरेरपारे गुणवारिराशौ
कणं गृणन्तोऽपि वयं कृतार्थाः
पृषन्ति सिन्धोः पयसां कियन्ति
घना गृहीत्वातिघना भवन्ति ॥ RK. 1.32.

The following two verses depict the mental anguish of Śrīkṛṣṇa in separation from Rukmiṇī. Herein, the qualily of Prasāda displays its demension at the best.

पुरा पुरारेरपि योऽभिनद् धनुः
स एव वेषान्तरसंवृतः प्रभुः ।
भवाभिभूतादतनोरपि क्षतिं
बभाज कालो हि बली बलीयसाम् ॥ 2.33.
अमुष्य मन्दं चलितेऽपि मारुते
मनस्यमन्दं समभावि शङ्कया ।
तनूभुवापि प्रतिकूलता दधे
क्व राज्ञि सौख्यं प्रतिकूलतां गते ॥ 2.35.

**माधुर्य**

A few verses of माधुर्य are cited below as illustrations :

(i) विरिञ्चिकान्ताकरपद्मचञ्च-
द्विपञ्चिकानिक्कणवञ्चकश्रीः ।
षड्दर्शनीकेलिसखी चकास्ति
वागर्थनारीश्वरवादिमौलेः ॥ 1.23.

(ii) मनोज्ञमन्दस्मितचन्द्रिकाभिः
शश्वद्द्रवद्भिः शशिकान्तकुम्भैः ।
यत्नं विना यत्र विलासवत्यः
सिञ्चन्ति लीलावनबालसालान् ॥ 1.83.

(iii) मन्दानिलान्दोलितमञ्जुवल्ली-
दोलाविहारोदितदोहदाभिः ।
भृङ्गीभिरङ्गीकृतमारवीर-
सङ्गीतभङ्गीसरसोपकण्ठम् ॥ 1.88

(iv) विवेकराकाविधुमाशयागते
वधूमणीवेणिमुषाविधुन्तुदे ।
ग्रसत्यसौ सत्यममज्जदञ्जसा
विभुर्मुहुर्मोहमहार्णवाम्भसि ॥ 2.6.

ओजोगुण :

The quality of ओजस् in its full vigour we find in the following :

(i) पाथोदस्वरमण्डलीफलकभूपर्यायलोलास्तटि-
त्तन्त्रीरार्द्रतयातिघर्घरतरोत्तालस्वरव्यञ्जिकाः ।
शश्वच्चालयत पयोदसमयाद्गानं समभ्यस्यतां
प्रायेण प्रचलाकिनां समभवद्गीतिस्वरो विस्वरः ॥ 8.45.

The first two lines are composed in Gauḍī and the last two lines are written in Vaidarbhī. This is purely a southern style. The display of ojas in two different styles in a verse is a quality very rare among the northern poets.

(ii) अम्भोदच्छलशल्यकाः पटपटद्दम्भोलिघुर्घूरवो-
द्दामा हाटकटङ्कपाटलतरिद्दंष्ट्राविटङ्कोद्भटाः ।
धाराव्याजशलाङ्कुरोत्करकिरः प्रागाशुगोत्ताडिता
मुस्ता जग्ध्यवशेषिताः करमिषात्लस्ताः समातन्वत ॥ 8.46.

(iii) चोरं चोरमशेषमात्मवसुसंभारं सरोजेक्षणे
स्वैरं गूढपदाहितातिनिभृतस्वापे दुरापेऽम्बुधौ ।
जृम्भद्गर्जितभीषणाः प्रतिकलं जम्भारिचापोद्भटाः
प्रायो विष्णुपदस्पृशोऽब्धिमभजन्पाथोधरा यामिकाः ॥ 8.48.

*Demerits* (Doṣas) :

Rājacūḍāmaṇi Dīkṣita, who started his literary career at a very early age is the writer of more than two dozen of books, But RK. exhibits his full mastery of poetry. There is no striking Doṣa in RK. except that he uses expletive words to complete a verse. The examples of अथ and बत may be noted in the following :

(i) निद्रयेव दृढमीलितेक्षणा
लज्जयाथ शयने तलोदरी ।
चुम्बिता प्रणयिना निनिन्द सा
प्रोन्मिषन्ति पुलकाङ्कुराण्यलम् ॥ 6.86

(ii) कञ्चुकं व्यपनयत्यथ प्रिये
स्वस्तिकं समतनिष्ट भामिनी ।
सस्पृहं प्रियतमोऽपि सस्वजे
वञ्चितोरुकुचमर्दनं बहिः ॥ 6.87.

(iii) मन्दतावहमनोजभुजोष्मा
मांसलीकृतवनावनिशुष्मा ।
दूयमानयवसो दिवसोऽथ
कथ्यमानसलिलो विलुलोके ॥ 7.2.

(iv) साम्प्रतं दवशिखी मम साह्ये
निर्दहेज्जगदिदं निमिषेण ।
इत्यवेत्थ पवनोऽथ समस्त-
प्राण एव भजति स्म तिरोधिम् ॥ 7.3.

(v) मारुते बत गतेऽपि वयस्ये
कालपर्ययवशात्क्रशिमानम् ।
दाव एष दवसीम्नि विजह्रे
कृष्णवर्त्मनि किमस्ति सुहृत्वम् ॥ 7.8.

(vi) कापि राजनि गते हठाज्जले
मज्जयत्यथ मलिम्लुचे घने ।
शक्रकोपमिषरत्नसञ्चयो
व्यञ्जितो नु बत रत्नगर्भया ॥ 8.20.

(vii) विहितसाहसवृत्तिभिरञ्जसा
बत तुषारभरैर्बलवत्तरैः ।
पतिमवेक्ष्य पराजितमादधे
किमु शुचा कृशता दिवसश्रिया ॥ 10.6.

(viii) अतिगभीरहृदोऽपि महाह्रदाः
कमलिनीविरहाधिककातराः ।
बहलजृम्भितबाष्पपरिप्लुता
बभुरहो बत नेह यथापुरम् ॥ 10.13.

## CHAPTER III

## SOCIAL, RELIGIOUS AND POLITICAL CONDITIONS IN THE RUKMIṆĪKALYĀṆA

The Rukmiṇīkalyāṇa reflects the society of South India of the 16th century A.D. because it was written under the patronage of king Raghunāth (1614 A.D.) of Tañjore.

*Social Conditions* :

*Houses* :

There is a mention of lofty houses of many storeys.[1] The last storey called Śirogṛha or Candraśālā was made of gems and Saphires.[2] The palace's grounds were studded with gems,[3] even the gates of big buildings were adorned with gems.[4] The houses were constructed in such a way that they were not heated in the summer[5] and not frozen in the winter.[6] The big houses possessed banners also.[7] The gardens were attached to the houses.[8] The trees were also planted there. They were nourished by ladies with their pitchers made of the Moon-stone.[9]

*Cities* :

The cities had their gates called gopura, which were also decorated with gems.[10] The top of Gopura was constructed with the sunstone.[11] The cities were surrounded by walls[12] and wells,[13] so that

1. RK., 1.75.
2. ibid. 1.57.
3. ibid. 1.71.
4. ibid. 1.69.
5. ibid. 1.63.
6. ibid. 1.62.
7. ibid. 1.65.
8. ibid. 1.87.
9. ibid. 1.83.
10. ibid. 1.56.
11. ibid. 1.61.
12. ibid. 1.55.
13. ibid.1.56.

enemies may not enter. Bridges and dams were also constructed.[1]

*Ornaments and Cosmetics* :

Ornaments of gems were very common among people. Ladies put on nose rings[2] (Nāsikāmaṇi). long ear-rings were in fashion.[3] The ladies wore necklaces made of gems.[4] They wore girdles of gems too.[5] Just above the girdle, they wore another waist ornament called Uḍyāna.[6] Anklets were also in use.[7] Ladies put collyrium in their eyes.[8] They applied musk on their cheeks[9], as well as on their forehead.[10] Ladies parted their hair and tinged them with Sindūra.[11]

*Marriage Rites* :

The sixth canto depicts the marriage ceremonies.

In marriage, people used to sing songs accompanied by musical instruments.[12]

On the day of marriage, bride and bridegroom sat on a seat studded with gems[13] and they besmeared their bodies with scented oil.[14] They took bath and put on gay dresses

The bridegroom was decorated by those expert in decoration, and assisted by his friend he entered the altar (Vivāhamaṇḍapa) prepared for the ceremony.[15] The bride was decorated by the ladies expert in decoration.[16] Lac-dye was put on the feet of Rukmiṇī at the

1. RK. 1.56.
2. ibid. 4.45, 4.46, 4.47, 4.63
3. ibid. 6.26,6.29.
4. ibid. 6.12.
5. ibid. 4.18, 6.10
6. ibid. 1.56.
7. ibid. 4.14.
8. ibid. 6.34.
9. ibid. 6.31.
10. ibid. 6.37.
11. ibid. 1.5;. 4.60; 4.61.
12. ibid 6.1.
13. ibid. 6.1.
14. ibid. 6.2.
15. ibid. 6.3.
16. ibid. 6.4.

time of marriage.[1] She wore anklets.[2] A friend put girdle made of gems around her loins.[3] A golden ornament was put on the forehead.[4] Another friend put ear-rings studded with gems.[5] Her breasts were painted,[6] musk was applied[7] to the cheeks and an ornamental mark was put on the forehead[8] Collyrium was put to her eyes.[9] A big round ornament was put to her nose.[10] At the time of decoration, the friends of the bride cracked many jokes with the bride vis-a-vis the bridegroom.[11]

Then the bride walked slowly with shyness and put garland around the neck of bridegroom.[12]

When bride and bridegroom came to marriage dias, the priests started the marriage rites.

The marriage rites started with Aṅkurārpaṇa,[13] they were followed by Madhuparka,[14] Śilādhirohaṇa;[15] Lājāhoma.[16]

The custom of veil was in vogue.[17] After the performance of marriage rites the bride was put in a palanquin.[18] Songs were sung,[19] when the palanquin started going, people ran helter-skelter to have a glance of the newly married couple.[20]

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1. RK. 6.7.
2. ibid. 6.7.
3. ibid. 6.10.
4. ibid 6.13.
5. ibid. 6.26.
6. ibid. 6.24.
7. ibid. 6.31.
8. ibid. 6.37.
9. ibid. 6.34.
10. ibid. 6.33.
11. ibid. 6.25.
12. ibid. 6.39.
13. ibid. 6.40.
14. ibid. 6.41.
15. ibid. 6.44-45.
16. ibid. 6.47.
17. ibid. 6.54.
18. ibid. 6.56.
19. ibid. 6.61.
20. ibid. 6.62.

The palanquin reached the house of the bridegroom[1], the couple paid reverence to the elder people.[2] The Bridegroom too paid respects to his mother, teacher, priest and others. He entered his room along with the bride.[3] The custom of the bridegroom showing 'Dhruva' star to the bride also prevailed.[4]

*Art and Literature* :

*Art* :

People had great taste for art. They knew music and dancing. Sarasvatī is compared to a dancer.[5] Vīṇā was a popular instrument liked much by the people.[6] Young girls used to play on Vīṇā and felt shy, whenever they could not produce correct sound.[7]

Parivādinī was another instrument like Vīṇā, on which pañcama rāga was sung.[8] The poet himself was acquainted with music. He often refers to the technical terms of music such as Śruti, Grāma etc.[9] Besides, his patron was also a great musician. He had discovered a new method of singing. He wrote a treatise on music entitled "Saṅgīta-sudhā".[10] The songs were sung in accompaniment of Mṛdaṅga.[11]

*Literature* :

Sixteenth and seventeenth centuries produced many scholars in south India. The family of Rājacūḍāmaṇī Dīkṣita is the best example. Our poet wrote books on various topics. His father Ratnakheṭa Śrīnivāsa was also a great scholar and writer.[12] His brother Ardhanārīśvara was also a great scholar.[13]

1. RK. 6.73.
2. ibid 6.74.
3. ibid. 6.76.
4. ibid. 1.58.
5. ibid. 1.7
6. ibid. 1.71, 73.
7. ibid. 1.72
8. ibid. 1.74
9. ibid. 1.74
10. M. Krsnamacariar, A History of Sanskrit Literature, p. 229
11. RK., 6.1
12. ibid. 1.20.
13. ibid. 1.23.

Raghunātha, the Nāyaka of Tañjore by whose direction Dīkṣita wrote RK. was a patron of scholars. He himself wrote many books. the Pārijātaharaṇa was written by him only in one night.[1]

The ladies were educated. The mother of Rājacūḍāmaṇi Dīkṣita was a great poetess.[2]

*Religious Conditions* :

People were religion-minded and used to perform sacrifices. The Brahmins were busy in performing sacrifices, where Indra came in person to take oblations.[3] Rājacūḍāmaṇi Dīkṣita was a great sacrificer.[4] Acyuta, the Nāyaka of Tañjore performed many Satras and took sacrificial bath at the conclusion of Satras.[5]

Śiva was a popular God. Our poet himself pays homage to Śiva at the beginning of sacrifice.[6] Acyuta, the Nāyaka of Tañjore, visited Rāmeśvara every year, worshipped Śiva and took the Avabhṛtha bath.[7] He often visited the Veṅkaṭa mountain to worship Śiva and Viṣṇu.[8]

Acyuta had a great devotion for Śrīraṅganātha, whom he offered ornaments of gems from head to feet. Even the throne offered was made of gems.[9]

People believed in the Saguṇa and Nirguṇe aspects of Brahman. There are references to Śrīkṛṣṇa's Nirguṇa and Saguṇa aspects in the RK.

The poet refers to the परब्रह्मरूप of Śrīkṛṣṇa by stating that it is difficult to describe the qualities of Śrīkṛṣṇa as He is beyond the sphere of speech and mind. Further, the poet says that just as a newly married woman, out of shyness is unable to describe the qualities of her husband through speech, similarly, he is unable to

1. ibid. 1.52.
2. Yajñavedeśvara, Introduction to the Commentary on Rukmiṇī-kalyāṇa, Śloka 18.
3. RK., 1.48.
4. ibid. 1.53.
5. ibid. 1.41.
6. ibid. 1.1.
7. ibid. 1.41.
8. ibid. 1.45.
9. ibid. 1.43.

describe the Divine qualities of Śrīkṛṣṇa, the Supreme Entity,[1] Śrīkṛṣṇa is again described as—

"अणोरणीयानिति यो हरिः पुरा पुराणवाण्या निरणायि केवलम् ।" 2 31.

The poet holds that Śrīkṛṣṇa was Rāma in his previous birth, who had broken the bow of Śiva.[2] Śrīkṛṣṇa had taken birth to kill the oppressors and others.[3]

Śrīkṛṣṇa is addressed by various names in the RK. A list of different names of Śrīkṛṣṇa is given separately.

*Epithets of Śrīkṛṣṇa in the Rukmiṇīkalyāṇa* :

Śrīkṛṣṇa is addressed by numerous names in this kāvya. Śrīkṛṣṇa's different names can be classified in three categories :

(i) Names, which Śrīkṛṣṇa acquired by killing oppressors— कंसर्हिसक, केशिहन्, मधुद्विषन्, मधुसूदन, मधुजित्, माधव, मुररिपु, मुरारि and पूतनान्तक.

(ii) Names derived from his clan, such as यदुनाथ, यदुपति, यदुवल्लभ.

(iii) Names, showing the Supremacy of Lord Śrīkṛṣṇa, such as अच्युत, ईश, जगन्नाथ.

'Hari' is the favourite name which is frequently used in RK. A list of names of Śrīkṛṣṇa is given below :

| | | |
|---|---|---|
| 1. अच्युत[4] | 2. अहिमर्दन[5] | 3. ईश[6] |
| 4. कंसर्हिसक[7] | 5. केशिहन्[8] | 6. जगन्नाथ[9] |

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1. RK., 1.86.
   वरं नवोढैव पुराणवाणी व्यनक्ति यं वाङ्मनसातिदूरम् ।
   परात्परं तं परिमेयवाचो वयं कथं वर्णयितुं प्रगल्भाः ।।
2. ibid. 2.33.
   पुरा पुरारेरपि योऽभिनद्धनुः स एष वेषान्तरसंवृतः प्रभुः ।
3. ibid. 3.16.
   जाने भवन्तं च जगत्त्रयैकनिदानमाम्नायनुतापदानम् ।
   नृशंसकंसादिनरेन्द्रसंसन्मदापनोदाय कृतावतारम् ।।
4. ibid. 3.21, 6.3.
5. ibid. 6.60.
6. ibid. 1.105.
7. ibid. 6.60.
8. ibid.
9. ibid. 3.20.

| | | |
|---|---|---|
| 7. जनार्दन[1] | 8. दामोदर[2] | 9. नन्दभू[3] |
| 10. पूतनान्तक[4] | 11. मधुजित्[5] | 12. मधुद्विषन्[6] |
| 13. मधुसूदन[7] | 14. माधव[8] | 15. मुकुन्द[9] |
| 16. मुररिपु[10] | 17. मुरारि[11] | 18. यदुनाथ[12] |
| 19. यदुपति[13] | 20. यदुवल्लभ[14] | 21. शौरि[15] |
| 22. हरि[16] | | |

*Flora and Fauna in the Rukmiṇīkalyāṇa* :

Names of flowers, trees, birds and animals, mantioned in RK :

*Flora*

| | | |
|---|---|---|
| 1. अशोक[17] | 2. कमलिनी[18] | 3. कर्णिकार[19] |
| 4. कुमुदिनी[20] | 5. कुरण्ड[21] | 6. चम्पक[22] |
| 7. चूत[23] | 8. दाडिम[24] | 9. पुन्नाग[25] |

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1. RK., 2.32.
2. ibid. 1.87.
3. ibid 2.47.
4. ibid 6.60.
5. ibid. 2.20
6. ibid. 2.1; 3.85.
7. ibid. 6.40, 41; 10.60.
8. ibid. 3.112.
9. ibid. 2.22; 4.67.
10. ibid. 6.89.
11. ibid. 2.21; 4.25.
12. ibid. 3.108.
13. ibid. 5.50; 6.71.
14. ibid. 6.70.
15. ibid. 2.2; 2.36; 3.111.
16. ibid. 2.25, 31, 34, 73; 3.1, 6, 82, 99; 4.1; 6.45.
17. ibid. 1.93.
18. ibid. 9.11; 9.13.
19. ibid. 1.100.
20. ibid. 9.12.
21. ibid. 1.96.
22. ibid. 1.103.
23. ibid. 4.26.
24. ibid. 4.43.
25. ibid. 1.97

| | | |
|---|---|---|
| 10. प्रियाल[1] | 11. मन्दारपुष्प[2] | 12. मल्लिका[3] |
| 13. मृणाल[4] | 14. रसाल[5] | 15. वकुल[6] |
| 16. शिरीष[7] | 17. सिन्दुकतरु[8] | |

*Fauna* :

| | | |
|---|---|---|
| 1. अरिश्रेणी[9] | 2. कपोत[10] | 3. करिशुण्ड[11] |
| 4. केकी[12] | 5. केलि[13] | 6. घूका[14] |
| 7. चक्रे[15](चक्रवाक) | 8. चातक[16] | 9. बक[17] |
| 10. बलिहृत[18] | 11. शुक[19] | 12. हंस[20] |

*Gems and Ornaments in the Rukmiṇīkalyāṇa* :

The kāvya is very important inasmuch as it contributes to our knowledge of the various types of ornaments worn by the people in the 16th century A.D. Moreover, the mention of numerous gems indicates that the society of the period was very rich and prosperous. A list of the gems and ornaments is given below :

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1. RK., 1.99.
2. ibid. 1.90.
3. ibid. 7.2.
4. ibid. 3.109.
5. ibid. 1.95; 3.129.
6. ibid. 1.102.
7. ibid. 7.1.
8. ibid. 1.101.
9. ibid. 2.29.
10. ibid. 7.80.
11. ibid. 4.16.
12. ibid. 7.80.
13. ibid. 7.80.
14. ibid. 1.26.
15. ibid. 2.28.
16. ibid. 7.10; 8.2.
17. ibid. 8.36, 38, 39, 40, 41, 42; 9.3.
18. ibid. 1.26.
19. ibid. 7.80.
20. ibid. 8.43.

*Gems* :

| | | |
|---|---|---|
| 1. इन्द्रनीलमणि[1] | 2. इन्द्रमणि[2] | 3. गारुत्मत[3] |
| 4. गोमेधक[4] | 5. चन्द्रकान्तमणि[5] | 6. नील[6] |
| 7. पद्मराग[7] | 8. पुष्यराग[8] | 9. प्रवाल[9] |
| 10. मरुत्वन्मणि[10] | 11. मुक्ताफल[11] | 12. वज्र[12] |
| 13. वैडूर्य[13] | | |

*Ornaments* :

| | | |
|---|---|---|
| 1. अङ्गद[14] | 2. उड्याण[15] | 3. कर्णभूषण[16] |
| 4. काञ्ची[17] | 5. नासिकामणि[18] | 6. नूपुर[19] |
| 7. बिसवल्ली[20] | 8. मणिमेखला[21] | 9. सुवर्णमयपट्ट[22] |
| 10. हारवल्ली[23] | | |

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1. RK., 1.69.
2. ibid. 1.1.
3. ibid 1.84.
4. ibid. 1.84.
5. ibid. 1.83.
6. ibid 1.84.
7. ibid. 1.84.
8. ibid.
9. ibid. 1.84.
10. ibid. 1.57.
11. ibid. 1.84.
12. ibid.
13. ibid.
14. ibid. 2.27.
15. ibid. 1.56.
16. ibid. 6.29.
17. ibid. 1.56.
18. ibid. 3.73; 4.45; 46, 47.
19. ibid, 4.14; 6.7.
20. ibid. 4.37.
21. ibid. 6.10.
22. ibid 6.13.
23. ibid. 4.36.

*Political Conditions* :

The poet gives information in the beginning about some kings of Tañjore, who ruled in the sixteenth century A.D. They are Cinecevva, Acyuta and Raghunātha.

*Cinecevva* :

Cinecevva ruled over Tañjore from 1549 to 1572. He was the grandfather of Raghunātha, the patron of Rājacūḍāmaṇi Dīkṣita. Several of the feudatory rulers ruled under him.[1] His kingdom was free from dangers and fear.[2] In the words of Rājacūḍāmaṇi—"Cinecevva was the pendulum of the necklace of the world"[3]

His fame had spread far and wide, over heaven and earth.[4] In strength, he was equal to Indra.[5]

*Acyuta* :

Acyuta was the father of Raghunātha and ruled during 1572 to 1614 A.D. His kingdom stretched from Laṅkā to Kailash and enjoyed stability and peace.[6] People were very happy. He exercised command over other kings. His words were borne on their heads.[7] He was very generous and distributed food among his subjects.[8] He was a great warrior also.[9]

*Raghunātha* :

Raghunātha, the patron of Rājacūḍāmaṇi Dīkṣita, ascended the throne in 1614 A.D. He performed many sacrifices.[10]

He was a great warrior. He killed so many warriors of the enemy in the battle that when they entered heaven, the celestial ladies, who desired to offer garlands as gifts found scarcity of flowers in Paradise.[11]

His city was well protected and its doors were guarded by elephantry.[12]

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1. RK., 1.34.
2. ibid. 1.35.
3. ibid. 1.35.
4. ibid. 1.36.
5. ibid. 1.34.
6. ibid. 1.40.
7. ibid. 1.37.
8. ibid. 1.40.
9. ibid. 1.39.
10. ibid. 1.48.
11. ibid. 1.49.
12. ibid. 1.48.

## CHAPTER IV

## HISTORICAL IMPORTANCE OF THE RUKMIṆĪKALYĀṆA

This poem has a great historical value, which can be judged from the following :

1. History of the famous Sanskrit poets started from Ādikavi Vālmīki.
2. History of Raghunātha, the Nāyaka of Tañjore, and his father Acyuta and grandfather Cinecevva.
3. History of the father and brothers of Rājacūḍāmaṇi Dīkṣita.

1. *History of famous Sanskrit poets as gleaned from Rājacūḍamaṇi Dīkṣita in the Rukmiṇīkalyāṇa* :

The poem opens with the description of twelve famous Sanskrit poets in their chronological way. They are—Vālmīki, Vyāsa, Śuka, Kālidāsa, Bhavabhūti, Māgha, Bhāravi, Bāṇa, Mayūra, Kṣemendra, Vāmana, and Agastya.

Following is the information about these poets :

*Vālmīki* :

Vālmīki is the favourite poet of Rājacūḍāmaṇi Dīkṣita and he prays that the language of Vālmīki, coming directly from the four mouths of Brahmā and full of good metres should be manifested in his poetry.[1]

*Vyāsa* :

He is the author of Mahābhārata and Purāṇas.[2] His language is an expert dancer, capable of moving in a graceful manner. His poetry has three main characteristics :

1. Verses possessed of beautiful language.
2. Words full of deep meaning.
3. Good presentation of theme.[3]

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1. RK., 1.6.
2. ibid. 1.7.
3. ibid. 1.7.

*Śuka* :

Śuka is a master of learning. Well-versed in all the branches of Learning he was a great devotee of God from his very birth. His speech produces joy in the heart of people.[1]

*Kālidāsa* :

Kālidāsa is his favourite poet. He has devoted two verses to praise Kālidāsa. Kālidāsa is Kavīndra i.e. the best amongst all the poets.[2]

*Bhavabhūti* :

Bhavabhūti shines in the galaxy of poets in Sanskrit literature. He is well known as the author of Mahāvīracarita, Mālatīmādhava and Uttararāmacarita. His poetry is charming on account of various sentiments. He is complimented as a beautiful garden, where fragrant creepers in the form of poetry grow.[3]

*Māgha* :

Māgha is a pious and holy man, who has described the sports of Śrīkṛṣṇa. His speech is endowed with many rasas and Alaṁkāras.[4]

*Bhāravi* :

Bhāravi shines in Sanskrit literature as the poet of graceful qualities, free from faults. The depth of meaning of his poetry cannot be guaged by common people.[5]

*Bāṇa* :

Dīkṣita is very much impressed by Bāṇa. According to him, Bāṇa is the foremost amongst poets.[6]

*Mayūra* :

Mayūra is a great poet. He shines like the moon in autumn in the splendour and brilliancy of poetic composition.[7]

*Kṣemendra* :

He is a great poet, whose poetry is sweet like honey.[8]

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1. RK. 1.8.
2. ibid. 1.9-10
3. ibid. 1.11.
4. ibid. 1 12.
5. ibid. 1.13.
6. ibid. 1.14.
7. ibid. 1.15.
8. ibid. 1.16.

*Vāmana* :

He is the author of Pārvatī-Pariṇaya whose poetry merges the reader in the ocean of Rasa. He is a standard poet who obstructs the advance of less intellectual persons.[1]

*Agastya* :

Agastya shines amongst the learned scholars. By his poetry, even the heart of the dull-witted starts shining.[2]

2. *History of Raghunātha, Acyuta and Cinecevva* :

RK. reflects the history of the Nāyakas of Tañjore in the 16th and the 17th centuries A.D. They are Raghunātha, the patron of Rājacūḍāmaṇi Dīkṣita, Acyuta, the father of Raghunātha and Cinecevva, the father of Acyuta.

*Raghunātha, the patron of Rājacūḍāmaṇi Dīkṣita* :

His father's name was Acyuta and mother was called Mūrtyambikā.[3]

He was the Nāyaka of Tañjore.[4] He was very handsome to look at like Cupid. He was a man of good character.[5]

(a) *Raghunātha as a King* :

Raghunātha was a brave king. In the words of Rājacūḍāmaṇi Dīkṣita, whole of the golden vessel like earth was melted by the heat in the form of his lustre.[6] He killed many warriors in the battle and celestial ladies who came to honour the dead who entered heaven ran short of garlands to put round their necks.[7]

(b) *Raghunātha as a Religious Man* :

Raghunātha performed many sacrifices (Satras), gave food to the Brahmins.[8]

(c) *Raghunātha as a Great poet* :

Raghunātha wrote many books, As Rājacūḍāmaṇi Dīkṣita

1. RK., 1.17.
2. ibid. 1.18.
3. ibid. 1.47.
4. ibid. 1.53.
5. ibid. 1.47.
6. ibid. 1.50.
7. ibid. 1.49.
8. ibid. 1.51.

informs us he wrote the Pārijātaharaṇa in one night.[1] Rājacūḍāmaṇi Dīkṣita enjoyed his patronage.[2]

*Acyuta* :

Acyuta, the father of Raghunātha was the Nāyaka of Tañjore. His father's name was Cinecevva and mother was called Mūrtyambikā. He was born in an auspicious lagna.[3]

(a) *Acyuta as a King* :

Acyuta was a king of impressive personality. His words were borne on the forehead by other kings.[4] He was a great warrior who filled the city of Indra with the dead warriors.[5] His subjects were fully satisfied with him and distributed food amongst the needy every day.[6]

(b) *Acyuta as a Religious Man* :

Every year, he visited Rāmeśvara, where he worshipped Lord Śiva.[7] He performed many sacrifices, where the Brahmins received sumptuous food and rich gifts.[8]

His heart was very soft. He took pity on the distressed and poor people. He was respectful to the Brahmins, He gave Niṣkas and villages abounding in cultivable lands.[9]

He was a great devotee of Śrīraṅganātha, for whom he donated ornaments from head to feet.[10] A beautiful throne (Siṁhāsana) adorned by gems was offered to the deity of Śrīraṅgam.[11]

He constructed huge buildings in big cities Kumbhakoṇa, Śrīdakṣināvarta, Vṛddhācala, Pañcanada and Rāmeśvara.[12]

He worshipped Viṣṇu and Śiva on the Veṅkaṭa mountain.[13] His fame spread far and wide and he had no parallel.

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1. RK. 1.52.
2. ibid. 1.53.
3. ibid. 1.37.
4. ibid. 1.37.
5. ibid. 1.39.
6. ibid. 1.40.
7. ibid. 1.41.
8. ibid. 1.41.
9. ibid. 1.42.
10. ibid. 1.43.
11. ibid. 1.43.
12. ibid. 1.44.
13. ibid. 1.45.

*Cinecevva*

He was the father of Acyuta and grandfather of Raghunātha. He was the son of King Timma.[1] His mother's name was Varyamāmbā.[2]

He was a great king. He was equal to Indra in strength.[3] He exercised control over many kings.[4] According to our poet he was a pendulum of Necklace in the form of this Earth.[5] His kingdom was free from troubles, obstacles and fears.[6] His fame crossed the limits of this world and reached heaven.[7]

3. *History of the poet family* :

*Śrīnivāsa Dīkṣita* :

The poet has praised his father Śrīnivāsa Dīkṣita in the Rukminīkalyāṇa in the following two verses :

भाति क्षितौ वासरभानुरोच्चैः प्रदीपचिह्नो भगवत्प्रपन्नः ।
अशेषभाषाकविताप्रवीणो वादोद्भटो व्याकृतसर्वतन्त्रः ॥ 1.20

ध्वन्यध्वनीनो दशरूपकोच्चैः क्रियाकृतश्रीरमणानुकारः ।
विख्यातिमान्विश्वजिता मखेन श्री श्रीनिवासाध्वरिसार्वभौमः ॥ 1.21.

*Keśava Dīkṣita* :

Dīkṣita praises his elder brother Keśava Dīkṣita in the Rukmiṇīkalyāṇa in the following verse

गार्ग्यवंशाम्बुधिसम्भवो यो वसिष्ठनिष्ठां विदधे लघिष्ठाम् ।
सुधाझरीसोदरवाग्विलासो दीव्यत्यसौ केशवदीक्षितेन्द्रः ॥ 1.22.

*Ardhanārīśvara* :

Besides Keśava Dīkṣita, our poet had one more brother, Ardhanārīśvara by name, who was also his teacher and who was responsible for framing his literary career .

Our poet praises his brother in the following manner—

विरिञ्चिकान्ताकरपद्मचञ्चद्विपञ्चिकानिवकणवञ्चकश्रीः ।
षड्दर्शनी केलीसखी चकास्ति वागर्धनारीश्वरवादिमौलेः ॥ 1.23.

Thus we find that RK. is a valuable piece of poetry not only due to the literary merit but it is also important on account of historical information contained in it.

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1. RK. 1.34.
2. ibid. 1.34.
3. ibid. 1.34.
4. ibid. 1.34.
5. ibid. 1.35.
6. ibid. 1.35.
7. ibid. 1.36.

# PART III

## CHAPTER I

## HARIVILĀSA

(a) *Text* :

The Harivilāsa pertaining to the life-story of lord Kṛṣṇa was written by Lolimbarāja under the patronage of king Hari or Harihara, the son of king Sūrya. It deals with various sportive activities of Śrīkṛṣṇa as the very title indicates. It is an incomplete kāvya containing only five cantos comprising 314 verses. The author is conscious of its eminent and charming features.

The work is characterized by the nectarine sweetness that strikes wonder in the mind of the readers. Moreover, Lolimbarāja is a boastful person who styles himself as the hero among the poets (Kavināyaka).[1]

HV. is not published independently. It is edited by Pandit Śivadatta and Kāśinātha Paṇdurañg Parab in Kāvyamālā, part XI.[2] It is also edited by Becanarāma Sarma in a Journal called Pandit.[3] It is remarkable to note that in the edition of Kāvyamālal, Part XI, the ślokas are 314, while the edition of Pandit Journal contains 244 verses. A comparison of both editions is given below:

| | Pandit Edition | Kāvyamālā Edition |
|---|---|---|
| Canto I | 31 (Ślokas) | 34 (Ślokas) |
| Canto II | 29 | 35 |
| Canto III | 59 | 70 |
| Canto IV | 45 | 77 |
| Canto V | 80 | 98 |
| Total | 244 | 314 |

1. Lolimbarāja, Harivilāsa. 1.34; 2.35; 3.70; 4.77; 5.98.
2. Pandit Sivadatta and Kasinatha Pandurang purab, Kāvyamālā, Part XI, pp.112-156.
3. Becanarāmasarma, The Pandit (A monthly journal of the Benaras College devoted to Sanskrit Literature), Vol.II, No.16 (Sep. Ist, 1867), pp. 78-86 (I-III Cantos), pp. 101-109 (IV to V Cantos).

Though both the editions were available, the editor followed the text of the HV. as edited in the Kāvyamālā (XI), since it is a later and enlarged edition as compared to the Pandit edition.

There is an obvions difference between the two editions. The Pandit edition has less number of verses than the Kāvyamālā (XI) edition of HV. Again, the Pandit edition according to the editor is complete while the editors of Kāvyamālā are doubtful of its completion, for they do not mention its end in the epilogue though in their other edited works they express the fact.

So far as the title of the book is concerned, it has significance. Lolimbarāja has deliberately given the name, Harivilāsa' to this kāvya, choosing 'Hari' out of many names of Śrīkṛṣṇa, for Hari was the name of his patron.

*The Summary of Contents* :

*Canto I*

The kāvya starts with an invocation to Lord Śiva. This is followed by the poet's explanation why he has taken the theme of Śrīkṛṣṇa for his kāvya.[1] Then he proceeds to describe the birth of Śrīkṛṣṇa, his sports of childhood[2] the killing of Pūtanā, Baka, Dhenuka and others, the love of Vraja ladies for Śrīkṛṣṇa[4] and the incident of the butter pilferage by Śrīkṛṣṇa.[5] Then come the poet's remarks about himself.[6]

*Canto II*

Śrīkṛṣṇa and Balarāma are grown up. Nanda asks them to go with the cows to Vṛndāvana.[7] Both of them go there daily with their friends upto a place somewhere close to the Yamunā, where Śrīkṛṣṇa plays on flute, hearing which even the birds and animals stop their activities and get absorbed in the sweet notes.[8] Even the ladies engaged in their chores in their homes start running to Vṛndā-

1. HV., 1.1-3.
2. ibid. 1.4-17.
3. ibid. 1.18.19.
4. ibid. 1.20-21.
5. ibid. 1.22-33.
6. ibid. 1.34.
7. ibid. 2.1.
8. HV., 2.2-9.

vana unmindful of their hearth and home.[1] Śrīkṛṣṇa conceals himself when he observes them coming to him [2] At this the poet gives a beautiful description of the search for Śrīkṛṣṇa by the Gopīs, who in their state of separation enquire about Śrīkṛṣṇa even from the mute objects of the forest.[3] When Śrīkṛṣṇa finds them in a desparate state of fainting, he makes his appearance and starts Rāsalīlā which even the celestial beings watch with interest.[4] At the end of Rāsalīlā, Śrīkṛṣṇa and Balarāma return home.[5] There ends the canto with the usual little introduction about the poet.[6]

*Canto III*

Śrīkṛṣṇa and his brother Balarāma take their cows and together with other cowherds go to Govardhana which is described in detail by Balarāma.[7] Next follows a beautiful description of the seasons. First comes a long description of spring[8] and then the rainy season,[9] after which comes a brief description of summer and winter.[10] Thus spending the whole day in great enjoyment, they return home in the evening.[11] The last verse of this canto introduces the poet in the same manner as given in the last verse of each canto[12].

*Canto IV*

Kaṁsa, desirous of killing Śrīkṛṣṇa sends his messenger Akrūra to Vraja and invites Śrīkṛṣṇa to meet him in Mathura.[13] Akrūra reaches Gokula, where he is received warmly and delivers the message. Early in the morning, Śrīkṛṣṇa, Balarāma and their cowherd friends proceed to Mathura after consoling the people of Vraja

1. HV., 2·10-13.
2. ibid. 2.14.
3. ibid. 2.15-21.
4. ibid. 2.22-32.
5. ibid. 2.33-34.
6. ibid. 2.35.
7. ibid. 3.1-21.
8. ibid. 3.22-50.
9. ibid. 3.51-62.
10. ibid. 3.63-67.
11. ibid. 3.68-69.
12. ibid. 3.70.
13. ibid. 4.1.

and assuring them of their immediate return.[1] Then follows a long description of the condition of people of their separation from Śrikṛṣṇa.[2] Then comes the description of journey.[3] Akrūra, on the way goes for bath in the Yamunā, where he sees Śrīkṛṣṇa in the water and on the land in the chariot simultaneously. Wondering at this he starts glorifying him.[4] After finishing bath, he returns to the chariot and starts journey to Mathura.[5] The canto ends with the usual introduction about the poet.[6]

*Canto V*

After reaching Mathura, Śrīkṛṣṇa and Balarāma go around the city and appreciate its beauty.[7] In the way Śrīkṛṣṇa kills a washerman of Kaṁsa, who refuses to give him clothes.[8] While on a round to the city Śrīkṛṣṇa and Balarāma receive appreciation from the womenfolk for their unique charm.[9] On the way Śrīkṛṣṇa accepts the sandal paste offered by Kubjā, Kaṁsa's maid servant.[10] Śrīkṛṣṇa, Balarāma and the Gopas enter in the assembly of Kaṁsa, where Śrīkṛṣṇa kills the distinguished wrestlers and also Kaṁsa.[11] Śrīkṛṣṇa consoles Kaṁsa's wives, who greatly lament his death.[12] Śrīkṛṣṇa removes the fetters of Ugrasena,[13] Vasudeva and Devakī and pleases his friends, relatives and devotees, specially Kubjā, with whom he stays for a night. Uddhava is sent to Vraja with a message to Yaśodā, Nanda and the Gopīs that he will return soon.[14] Uddhava

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1. HV., 4.2-33.
2. ibid. 4.34-50
3. ibid. 4.51-56.
4. ibid. 4.57-74.
5. ibid. 4.75-76.
6. ibid. 4.77.
7. ibid. 5.1-3.
8. ibid. 5.4-16.
9. ibid. 5.17-24.
10. ibid 5.25-26.
11. ibid. 5.27-41.
12. ibid. 5.42-55.
13. ibid. 5.56-59.
14. ibid. 5.60.

goes to Gokula, gives the message.[1] Having come to know the acute anguish of the Gopīs in their separation Uddhava returns to Mathura to deliver their message.[2] But Śrīkṛṣṇa does not return to Gokula. He marries 16108 beautiful ladies, procures sons and enjoys his family life.[3] The incident of Sudāmā, an old friend of Śrīkṛṣṇa follows immediately. Śrīkṛṣṇa has a great regard for his friend and confers prosperity on him.[4] The canto ends in the praise of Śrīkṛṣṇa followed by benediction and a usual introduction about the poet.[5]

*Sources of the Harivilāsa*

HV. has taken its subject-matter from the Purāṇas, which deal with The life of Śrīkṛṣṇa. The narrative has found a place in the Agni Viṣṇu, Padma, Harivaṁśa, Brahma, Brahma-Vaivarta, Devī Bhāgavata and Śrīmadbhāgavata Purāṇas. The theme is discussed in the like manner with only a few differences here and there.

The Agni[6] Vāyu,[7] Padma[8] and Devī Bhāgavata[9] give a summary of the Kṛṣṇakathā while the Viṣṇu[10] and Brahma[11] Purāṇas give the same in detail in the expression almost identical.

The three purāṇas, Harivaṁśa[12] Śrīmadbhāgavata,[13] and the Brahma-Vaivarta[14] describe Kṛṣṇakathā in detail. Here too the Bhāgavata Purāṇa is the only one, which deals with each and every incident of Śrīkṛṣṇa's life. HV. which sketches all important incidents of Śrīkṛṣṇa's early life draws mainly from the Bhāgavata Purāṇa.

Though HV. has some expressions similar to the Harivaṁśa, Viṣṇu, Brahma and Agni Purāṇas, it follows closely the Bhāgavata

1. HV., 5.61-67.
2. ibid. 5.68-81.
3. ibid. 5.82-85.
4. ibid. 5.86-90.
5. ibid 5.91-98
6. ibid. Ch. 12.
7. ibid. Chs. 96-97.
8. Khaṇḍa III, chapters 69-73; Khaṇḍa V, chapters 245-252.
9. Skandha IV, chapters 20-25.
10. Pañcama Aṁśa.
11. Chapters 179-212.
12. Viṣṇuparva.
13. Skandha X.
14. Śrīkṛṣṇa Janma Khaṇḍa.

Purāṇa insofar as the theme is concerned. That is why the incidents which are not known to Agni, Vāyu, Viṣṇu, Brahma, Harivaṁśa and Brahma-Vaivarta Purāṇas but are found in the Bhāgavata Purāṇa have entered into HV. showing thereby a close link between the two. The Pūrvārdha of the tenth Skandha of the Bhāgavata Purāṇa is summarised in four cantos and eighty-one ślokas of the fifth canto while ślokas from 82 to 94 of the fifth canto of the HV. summarise some of the parts of Uttarārdha of tenth Skandha of the Bhāgavata Purāṇa.

The birth of Śrīkṛṣṇa,[1] his childhood,[2] the sports with Balarāma,[3] his butter-theft[4] depicted in the first canto of the HV., are directly based on the Bhāgavata Purāṇa.[5]

The second canto of the HV., Which depicts the Rāsakrīdā, follows Viṣṇu,[6] Brahma[7] and Harivaṁśa,[8] but it is much more closer to the Bhāgavata Purāṇa.[9] Sending of Balarāma and Śrīkṛṣṇa to Vṛndāvana along with cows,[10] Śrīkṛṣṇa's sports with the cowherds,[11] playing on flute and attracting the forest and city life,[12] approarh of the Gopīs to Śrīkṛṣṇa,[13] concealment of Śrīkṛṣṇa and searching for Śrīkṛṣṇa by the Gopīs,[14] Śrīkṛṣṇa's appearance and performing Rāsalīlā being watched by the heavenly beings,[15] have been derived from the Bhāgavata Purāṇa.[16]

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1. HV., 1.4.
2. ibid. 1.5-14.
3. ibid. 1.15-17.
4. ibid. 1.22-31.
5. Bhāg. Pu. X.3.
6. Viṣṇupurāṇa, V. 13,14-62.
7. Brahmapurāṇa, 189,14-15.
8. Harivaṁśa, Viṣṇuparva, 21.
9. Śrimadbhāgavatapurāṇa, X. 29-33.
10. HV. 2.1-3.
11. ibid 2.4-5.
12. ibid. 2.6-9.
13. ibid. 2.10-13.
14. ibid. 2.14-22.
15. ibid. 2.23-32.
16. Bhāgavata Purāṇa, X.29-33.

The third canto, devoted to the description of seasons is in consonance with the Bhāgavata Purāṇa. Just as the Bhāgavata Purāṇa describes the spring and rainy season elaborately,[1] in the same way HV. describes the two seasons in detail,[2] while the Summer and Winter seasons, not mentioned in the Bhāgavata Purāṇa are just referred to in Harivilāsa.[3]

The fourth canto of HV. deals with Kaṁsa's sending of Akrūra to Gokula,[4] a warm welcome and reception of Akrūra by Śrīkṛṣṇa,[5] Kaṁsa's invitation to Śrīkṛṣṇa.[6] Śrīkṛṣṇa's departure for Mathurā,[7] distress of the Gopīs at the departure of Śrīkṛṣṇa,[8] Śrikṛṣṇa's consoling Gopīs and promising for his immediate return,[9] Akrūra's seeing Śrīkṛṣṇa in the chariot as well as in the water of Yamunā simultaneously and thereby glorifying Śrikṛṣṇa,[10] goes closely with the Bhāgavata Purāṇa.[11]

The contents of the fifth canto of HV. derive their matter from the Bhāgavata Purāṇa. Śrīkṛṣṇa's reaching Mathurā, and describing the beauty of Mathurā as well as of the ladies of Mathurā,[12] praise of Śrīkṛṣṇa's beauty by the ladies of that town,[13] killing of washerman by Śrīkṛṣṇa and showing favour to Kubjā by accepting the sandal paste,[14] entering arena of Kaṁsa, killing many competitors in wrestling match including Kaṁsa himself,[15] lamentations of the wives

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1. Śrīmadbhāgavata Pūrāṇa X.20.
2. Lolimbarāja, HV. 3.22.65.
3. ibid. 3.66-67.
4. ibid. 4.1.
5. ibid. 4.2-11.
6. ibid. 4.12-13.
7. ibid. 4.16.
8. ibid. 4.17-20.
9. ibid. 4.27; 4.32.
10. ibid. 4.57-74.
11. Śrīmadbhāgavata Purāṇa, X. 38-41 (1-6)
12. Lolimbarāja, HV., 5.1-13.
13. ibid. 6.17-21.
14. ibid. 5.14-16.
15. ibid. 5.27-41.

of Kaṁsa, and their consolation by Śrīkṛṣṇa,[1] consecration of Ugrasena,[2] Śrīkṛṣṇa's sending message to his parents through Uddhava to assure them of his speedy return and Uddhava's carrying the message of the people of Gokula to Śrīkṛṣṇa,[3] Śrīkṛṣṇa's marrying many wives and living a happy life with them;[4] favouring his old friends specially his friend Sudāmā,[5] have been taken from the Bhāgavata Purāṇa in the same manner.[6]

*The Changes Introduced in the Harivilāsa*

The Harivilāsa derives its theme from the Bhāgavata Purāṇa as also some ideas, thoughts, expressions and descriptions from other Purāṇas too. Still HV. is not wholly indebted to the Purāṇas. The author of HV. takes only the outline of the story, from the Purāṇas, gives the poetic touch and tinge of originality to the Paurāṇic narration, changing a simple narrative into a beautiful, attractive and smooth Mahākāvya. The way of presentation is quite appreciable. The author does not follow the Purāṇas indiscriminately but selects the incidents with care and wisdom, that is how he could summarise the tenth Skandha of the Bhāgavata Purāṇa into five cantos in HV. The selection of proper incident, cutting out the less important portion, and introducing the technique which could improve the quality of his poem have made his poetic composition quite an original. Apart from the theme of Harivilāsa, which of course is bound to be derived from the old works, we find a great originality in ideas, expressions and thoughts.

The first and foremost change brought about in his kāvya is summarising the big descriptions of the Purāṇas into brief ones He does not waste energy in useless long descriptions when the brief descriptions conveying the same sense can do well. So the readers are saved from the boredom of long descriptions. The Purāṇa's long description of the birth of Śrikṛṣṇa is summarised in HV. in one śloka.[7] A lengthy description of prosperity occasioned by the birth

1. Lolimbarāja, HV. 5.42-55.
2. ibid. 5.56.
3. ibid. 5.60-81.
4. ibid. 5.82-85.
5. ibid. 5.86-90.
6. Bhāgavata Purāṇa X, Chapters 41-82
7. Lolimbarāja, HV., 1.7.

of Śrīkṛṣṇa in the Bhāgavata Purāṇa is summarised here in one Śloka only.[1]

Though HV. follows the Bhāgavata Purāṇa it has omitted many incidents such as Śakaṭabhañjana, Yamalārjunoddhāra, Kāliyadamana, which are described in great length in the Purāṇas. Only Pūtanāvadha is mentioned in one śloka[2] and the slaughter of Dhenuka, Baka and others is mentioned in one line.[3] Though their killing in childhood indicates his great future, Lolimbarāja avoids to give long descriptions of these incidents. Probably Lolimbarāja does not like to indulge in the description of hideous events in his Mahākāvya. He narrates only those events which need soft vocabulary, so that it may not have a touch of harshness. That is why he avoids long descriptions of the fight of wrestlers with Śrīkṛṣṇa, which are described in detail in the Purāṇas.[4] The fight of Śrīkṛṣṇa with Kaṁsa,[5] which takes many ślokas in the Purāṇas, finds its mention only in one Śloka.[6] It seems this was required because Lolimbarāja wanted to change the Paurāṇic history into a polished Kāvya.

Amongst the Bālalīlās of Śrīkṛṣṇa, only the theft of curd is described in detail. From the selection of this very event, it appears that Lolimbarāja regarded the incident of curd theft very amusing. It is also possible that he did so in view of the taste of the people, who were very fond of this interesting event.

In describing seasons too, Lolimbarāja introduces certain differrences. His description of seasons (canto III) is complementary to the description of Bhāgavata Purāṇa, wherein only spring and rainy seasons are described. But Lolimbarāja describes the two seasons in detail in the manner of Bhāgavata Purāṇa. He mentions the rest of the two seasons winter and summer.

Another change which Lolimbarāja has introduced is that he avoids repetition often found in the Purāṇas. He does not bore the reader by describing the same incident again and again. This is why

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1. Lolimbarāja, HV., 1.4.
2. ibid. 1.18.
3. ibid. 1.19.
4. Bhāgavata Purāṇa X.44.1-3.
5. ibid. X.44.32-39.
6. Lolimbarāja, HV., 5.36.

Rāsalīlā, described twice in the Bhāgavata Purāṇa is described only once by Lolimbarāja. In the Bhāgavata Purāṇa the procedure of the Rāsalīlā is like this : Śrīkṛṣṇa starts Rāsalīlā and then disappears. After a long search of Śrīkṛṣṇa by the Gopīs he appears again and starts Rāsalīlā, but Lolimbarāja treats this incident more tactfully. Śrīkṛṣṇa plays on flute, attracts Gopīs and then all of a sudden disappears from the scene. After sometimes, he appears again and starts Rāsalīlā. Thus Rāsalīlā becomes really charming and interesting as depicted only once.

Like Rāsalīlā, the Bhagavat-mahimā is repeated twice in the Bhāgavata Purāṇa. Akrūra speaks of the magnanimity of Lord Śrīkṛṣṇa when he leaves for Mathurā after conveying the message of Kaṁsa to Śrīkṛṣṇa. He praises Śrīkṛṣṇa again at the time of taking bath in the Yamunā river, while returning to Mathurā after taking Śrīkṛṣṇa, Balarāma and other Gopas with him. But in the HV., the repetition is avoided. Akrūra praises the magnanimity of Śrīkṛṣṇa only once when taking bath in the Yamunā he observes Śrīkṛṣṇa in the water as well as in the chariot.

*Commentaries on the Harivilāsa*

Aufrecht[1] has recorded MSS. of two commentaries on HV.

(i) By Kamalākara, the son of Caturbhuja. This commentary is called Sāhitya saccandrikā.

(ii) By Yādavakūṭa, son of Keśavakūṭa. The name of this commenetary is Bhāvārthadīpikā.

(iii) There is a MSS. of one more commentary on HV. This (No. 182 of 1902-07) commentary is only on the first canto of HV. The name of this commentary is Subodhinī and writer's name is Raghunātha.

(b) *Author*

*Life and personality of Lolimbarāja*

*Life* :

Lolimbarāja, the author of the Harivilāsa flourished in the Court of king Hari, the son of Sūrya.[2]

Becanarāmaśarmā has shed light on the different aspects of life of Lolimbarāja on the basis of a traditional story which runs as follows:[3]

1. T. Aufrecht, C.C., II, p. 183.
2. HV.,1.34; 2.35; 3.70; 4.77; 5.98.
3. Becanarāma Śarmā, Kāśividyāsudhānidhi, Vo'. *II*, No.16, p. 78.

Lolimbarāja was the son of Divākarasūri, a Brahmin by caste. He lived in the Court of Harihara, the son of Śrīsūrya, contemporary of king Bhoja. Lolimbarāja's elder brother did not have any issue, so he was treated by him as his son. Thus being fondled much, Lolimbarāja became very careless and addicted to pleasures. He did not care for studies so he could not earn his livelihood. He used to come home only when he had to take meals. His brother had to go out of his town to earn money as Lolimbarāja did not earn anything. Once Lolimbarāja's sister-in-law, who was very sad due to separation from her husband, rebuked Lolimbarāja for not earning anything and snatched the plate of food from his hands saying :

"याहि दुर्विनीत त्रिफलमियत्कालं परिपोषितोऽसि ।"

At this, he felt so humiliated that he left home and went to Saptaśṛṅga mountain of seven hills with a shrine of Goddess Durgā with eighteen hands. He started worshipping her with devotion and faith. Within a short while the Goddess granted him boon. By her grace he obtained an extraordinary power of composing one hundred verses of best quality in one ghaṭikā (2 hours and a half). This is also stated by him in the Vaidyajīvana.[1]

Besides being a poet, he was a good physician and a musician.[2] He has written three books on medicine—the Vaidyajīvana, Vaidyāvataṁsa and Camatkāracintāmaṇi.

Scholars like Raghunātha, the Commentator of Harivilāsa and V.L. Bhave, a modern critic state that he was a resident of JUNNAR in the District of poona in Maharashtra.

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1. Lolimbarāja, Vaidyajīvana, 1.2.
   रत्नं वामदृशां दृशां सुखकरं श्रीसप्तशृङ्गास्पदं
   स्पष्टाष्टादशबाहु तद्भगवतो भर्गस्य भार्यं भजे ।
   यद्भक्तेन मया घटस्तनि ! घटीमध्ये समुत्पाद्यते
   पद्यानां शतमङ्गनाधरसुधास्पर्धाविधानोद्धुरम् ।।
2. ibid. 5.21.
   आयुर्वेदवचोविचारसमये धन्वन्तरिः केवलं
   सीमा गानविदां दिवाकरसुधाम्भोधित्रियागापतिः ।
   उत्तंसः कवितावतां मतिमतां भूभृत्सभाभूषणं
   कान्तोक्त्याऽकृत वैद्यजीवनमिदं लोलम्बराजः कविः ।।

V.L. Bhave adds that Lolimbarāja's surname was Joshi and his descendants lived in Junnar province. S. Chitrava Shastri informs that his father's name was Divākarabhaṭṭa Joshi, a resident of Junnar, Poona District.[1]

Lolimbarāja married a Muhammedan girl, whom he named Ratnakalā.[2] This gets corroboration from Harivilāsa where he styles himself as Ratnakalāramaṇakavi.[3] Besides, the Lolimbarāja Ākhyāna confirms the said account. It adds that Lolimbarāja was attached to Ratnakalā, but following her death, his outlook for life was quite changed and he became a devotee of the goddess Saptaśṛṅgī. After a strenuous penance, he became a well known saint and his name was associated with other great saints like Uddhavacidghana, Raṅganātha and Śivarāma. Lolimbarāja's attachment to his wife is confirmed by the fact that he dedicated his Vaidyajīvana (a treatise on medicine) to his wife. He also wrote another book Ratnakalācaritra after the name of his wife Ratnakalā. In the Vaidyajīvana, he addresses her as the most intelligent,[4] beautiful,[5] musician[6] and doctor.[7]

*Personality* :

The different aspects of his personality can be known from his works. Though, the Harivilāsa is a small Mahākāvya, it furnishes some important clues about his personality.

From his childhood, he was addicted to the worldly pleasures. His passionate nature is reflected in a verse in his Vaidyajīvana where he says—

"Many diseases are removed by kissing and embracing the

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1. S. Chitrava Shastri, Madhyayugīna Caritra Kośa, p.721.
2. (a) ibid.
   (b) Indian Culture, Vol.VII, p.449.
3. Lolimbarāja, HV., 5.96.
4. Vaidyajīvana, 1.69.
5. ibid. 1.63.
6. ibid. 1.30, 73.
7. ibid. 2.7.

women, which I have experienced myself."[1]

But his passionate nature seems to have changed in the latter part of his life, Says he :

"One should sit in a lonely place, eat only fruits, leaving the company of relatives and beloved wife and try to liberate oneself from the circle of birth and death."[2]

According to Lolimbarāja, Bhakti is the highest means of achieving salvation.[3] The repetition of the word Nārāyaṇa helps in crossing the ocean of Suffering.[4] According to our poet, physical and mental diseases are removed by repeating the name of Nārāyaṇa.[5] The repetition of the names Govinda, Dāmodara and Mādhava cures even dysentery.[6]

He believes in the grace of God as he says :

"Well accomplished home, beautiful wife like Lakṣmī, handsome body and spotless fame are obtained, O God, by the favour of your feet."[7]

He expresses the same feeling when he says :

"The favour of Great people never goes futile."[8]

Lolimbarāja is a man of strong will. He states in the beginning of the Vaidyajīvana :

"Though there are many wicked persons to underrate his work, still he is writing the Vaidyajīvana, as the rich do not stop hoarding

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1. Vaidyajīvana, 1.32.
2. HV. , 4.68.
3. ibid. 4.64.
4. ibid. 4.73.
5. Lolimbarāja, Vaidyajīvana, 5. 20.
   नारायणं मजत रे जठरेण युक्ताः
   नारायणं भजत रे पवनेन युक्ताः ।
   नारायणं भजत रे भवभीतियुक्ताः
   नारायणात्परतरं न हि किञ्चिदस्ति ।।
6. ibid. 2.16.
7. Lolimbarāja, HV., 4.67.
8. ibid. 5.25.

money though there is a fear of thieves."[1]

He is a man of self-respect. He left home as soon as he ound that he was not respected there. Moreover, he also says –

"Great people do not drink the water of well, leaving the nectar-like water of great lakes."[2]

Lolimbarāja has great regard for virtues as he says :

"One virtue of a person can cover his many defects as the rainy season, which makes the earth filthy and muddy is liked because of its quality of producing crops."[3]

He is a man of noble and high ideas, some of which are as follows :

"The sun releases the bees closed in the lotuses. It does not see the black colour of the bees. Likewise, the good persons do good to others, irrespective of their faults and defects."[4]

"A man, who thinks bad of others is harmed like Pūtanā, who came to kill Śrīkṛṣṇa but was killed herself by him."[5]

"Noble people are never proud of their beauty or wealth."[6]

Moreover, Lolimbarāja is acquainted with child psychology :

"Children never listen to the instructions of their elders. Śrīkṛṣṇa stole butter again and again, though he was prohibited by Yaśodā."[7]

A picture of human psychology is given in the following lines :

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1. Lolimbarāja, VJ. 1.4.
   तथापि क्रियते ग्रन्थः सन्ति यद्यपि दुर्जनाः ।
   न हि दस्युभयाल्लोके दैन्यवानिह वर्तते ॥
2. Lolimbarāja, HV. , 1.33.
3. ibid. 3.62.
4. ibid. 4.23.
5. ibid. 1.18.
   पूतना हरिवधार्थमाययौ प्राप सैव वधमात्मनस्ततः ।
   यः परस्य विषमं विचिन्तयेत्प्राप्नुयात्स कुमतिः स्वयं हि तत् ॥
6. ibid. 5.86.
   श्रीमदं न कलयन्ति कुलीनाः ।
7. ibid. 2.32.

"Śrīkṛṣṇa after marrying 16108 wives did not return to Gokula to meet Gopīs, though he had promised them his immediate return, because people enticed by new and attractive things forget their old.[1]

These glimpses of his life and personality reveal he was an emotional person who was attached to worldly objects in his youth but became engrossed in meditation in the later part of his life as the tradition informs us.

Thus he was a poet, a writer, a singer and a physician all combined.

*Works of Lolimbarāja* :

Besides HV. Lolimbarāja wrote the following works :

1. Vaidyajīvana[2]
2. Vaidyāvataṁsa[3]
3. Ratnakalācaritra[4]
4. Camatkāracintāmaṇi[5]
5. Lolimbarājīya[6]
6. Sundara Dāmodara[7]
7. Vaidyakakāvya[8]

1. *Vaidyajīvana*

This is a book of medicine, dealing with diseases and their cures. Lolimbarāja has dedicated this work to his wife Ratnakalā.

V.L. Bhave holds that Vaidyajīvana was composed in Śaka 1555 (1633 A.D.).[9]

2. *Vaidyāvataṁsa*

Like Vaidyajivana, Vaidyāvataṁsa too is a book on medical science.

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1. HV., 5.83.
2. T. Aufrecht, C.C., Vol.I, p.546.
3. ibid.
4. ibid.
5. ibid.
6. ibid.
7. M. Krishnamacariar, A History of Sanskrit Literature, p.216.
8. Brahmanand Tripathi, Lolimbarāja aur un kī Kṛtiyān—Ek Adhyayana, p.140.
9. V.L. Bhave, Mahārāshṭra Sārasvata, p.170.

3. *Ratnakalācaritra*

T. Aufrecht and Buhler inform us that Ratnakalācaritra is a work on medicine while a MSS in the India office Library describes this work as a dramatic poem of 84 verses.[1]

4. *Camatkāracintāmaṇi*

Rajinder Lal Mitra has noticed a MSS of this title in the catalogue of Bikaner Mss.[2] According to his Version, this work is concerned with medical science.

5. *Lolimbarājīya*

Lolimbarājīya is a book on medicine, vide T. Aufrecht.[3]

6. *Sundara Dāmodara*

This is a Kāvya, which describes the exploits of Śrīkṛṣṇa upto the slaughter of Kaṁsa

7. *Vaidyaka-Kāvya*

This is a medicinal book by Lolimbarāja written in Marathi.

(a) *Lolimbarāja of HV. as a different person from Lolimbarāja of the VJ, VA, CCM, RKC and other works*

Though T. Aufrecht assigns Harivilāsa, Vaidyajīvana, Vaidyāvataṁsa, Ratnakalācaritra, Camatkāracintāmaṇi and Lolimbarājīya to Lolimbarāja, A.B. Keith holds a different view. He assigns 1050 A.D. to HV,[4] 1700 A.D. to VJ.[5] Though the authors of the two treatises bear the identical name Lolimbarāja, the author of HV., according to A.B. Keith lived in the 11th Century A.D. whereas Lolimbarāja, the author of VJ. belonged to the 17th century A.D.

In the opinion of P.K. Gode too, Lolimbarāja, the author of HV. was a different person from Lolimbarāja of VJ., VA., CCM., RKC. and other Marathi works.[6] He gives the following arguments in support of his statement :

(i) There is no similarity of any kind beween HV. and other

1. India Office MSS., Catalogue, Vol.VII, p.1491.
2. Catalogue of Bikaner MSS., Calcutta, 1880. p.635.
3. T. Aufrecht, Catalogus Catalogorum, Vol.I, p.546.
4. A.B. Keith, History of Sanskrit Literature, p.137.
5. ibid. p.511.
6. P.K. Gode, Studies in Indian Literary History, Vol.II, pp.94-95.

works of Lolimbarāja such as VJ., VA., CCM. and RKC.[1]

(ii) HV. was written under the patronage of King Harihara, while no mention of any patron is found in VJ., VA., CCM. and RKC.[2]

(iii) Lolimbarāja addresses VJ. to his wife Ratnakalā. And in his dramatic composition RKC. Lolimbarāja and his wife Ratnakalā are the main characters. Moreover, in HV. too, Lolimbarāja is mentioned as the husband of Ratnakalā (Ratnakalāramaṇa).[3] All these facts go to prove that there was only one Lolimbarāja, who wrote HV., VJ., CCM., RKC. and all other works. But Gode considers this verse (5.96) of HV. to be as an interpolation,[4] In his opinion Lolimbarāja of HV. is a different person from Lolimbarāja of other works.

(b) *Identification of Lolimbarāja of HV. with Lolimbarāja of VJ., VA., CCM., and RKC.*

In order to establish identification we have to discuss the arguments of P.K. Gode and arrive at proper conclusion.

(i) P.K. Gode asserts that there is no similarity between HV. and other works of Lolimbarāja, But a close study of the works of Lolimbarāja reveals the fact that there is so much of resemblance of language, style and ideas between HV, and all other works of Lolimbarāja that a reader can easily discern that there is only one hand handling all these compositions. The main points of resemblance are as follows :

(a) In the benedictory verse of HV., Goddess Durgā is invoked,[5] so also in the beginning of VJ.[6]

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1. P.K. Gode, Studies in Indian Literary History,. p.94.
2. ibid. p.95.
3. Lolimbarāja, HV. 5.96.
   सुजनैः कुजनैरपि रत्नकलारमणस्य कवेः कविताश्रवणात् ।
   मुरलीरणितं भ्रमरीभणितं रमणीभणितं तृणवद्गणितम् ॥
4. P.K. Gode, Studies in Indian Literary History, Vol.II,p. 95.
5. HV., 1.1.
6. VJ., 1.2.

(b) The author of HV. calls himself कविनायक[1] So also Lolimbarāja in his other works. In VJ., Lolimbarāja is said as उत्तंसः कवितावताम्[2] and in VA, as कविकुलसुलतान[3] and कविपातशाह; in the RKC. too he is said as कविपातशाह.[5]

(c) HV. is in five cantos, VJ. is also in five vilāsas. CCM. is again in five Vilāsas. Again the extent of these books is almost the same. HV. has 244 Ślokas (in Pandit edition), V.J. has 205 Ślokas and CCM. has 241 Ślokas. Even the metres used here are almost same in number. In HV., we find 24 metres, in VJ., Lolimbarāja has empoyed 23 metres and 24 metres are used in CCM. Moreover, the same variety of metres are found in these works.

(d) The writer of HV. is very fond of Anuprāsa and the same figure of speech is used in VJ., VA., CCM. and RKC. Moreover, the first verse of HV. and other works of Lolimbarāja is in Anuprāsa.[6]

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1. HV., 1.34; 2.35; 3.70; 4.77 5.98.
2. VJ., 5.21.
3. VA., śloka 2.
4. ibid. 169.
5. Ratnakalācaritra, śloka 21.
6. (a) HV., 1.1.

रचयति सहसा यच्चित्रमेतं प्रपञ्चं
प्रशमयति च तद्वत् केनचित् कौतुकेन ।
अविदितमपरैस्तच्चण्डमुण्डादिनाना
दनुजदलनदक्षं शर्वसर्वस्वमव्यात् ॥

(b) VJ., 1.1.

प्रकृतिसुभगगात्रं प्रीतिपात्रं रमाया
दिशतु किमपि धाम श्यामलं मङ्गलं वः ।
अरुणकमललीलां यस्य पादौ दधाते
प्रणतहरजटालीगाङ्गरिङ्गत्तरङ्गे ॥

(c) VA., 1.1.

अनुकृतमरकतवर्णा शोभितकर्णा कदम्बकुसुमेन ।
नखमुखमुखरितवीणा मध्ये क्षीणा शिवा शिवं कुयत् ॥

(d) CCM., 1.1.

लीलावति लताकल्पे कल्पनालि सुसङ्गमे ।
करोतु विघ्नं विघ्नानां विघ्नानां नायक तव ॥

(e) Śṛṅgāra is prominent in HV. as well as in VJ. and CCM., though both of these books are on medicine.

(f) According to VJ., Lolimbarāja was a great musician[1]. In HV. too he displays his knowledge of music from time to time. He mentions Śrīrāga, a variety of music which was sung by Rādhā.[2]

(g) Lolimbarāja shows devotion for Śrīkṛṣṇa by writing HV. The same devotion for Śrīkṛṣṇa is found expressed in VJ., where Lolimbarāja says that for the people, who are devoted to Śrīkṛṣṇa, the worldly material such as wealth, son etc are insignificant[3] VJ. remarks that dysentry is removable by repeating different names of Śrikṛṣṇa, Govinda, Dāmodara and Mādhava.[4] Even CCM., a work on medicine states that a fever can be removed by remembering

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(e) RKC., 1.1.

सरसवचनगुम्फो दातृताकल्पवृक्षो
विजितकविकदम्बो डाकिनीभीतिभेत्ता ।
त्रिदशसदसि वाच्यो रोगिणां रोगहन्ता
जयति धरणिपीठे लाललोलिम्बराजः ।।

1. VJ., 5.21.

आयुर्वेदवचोविचारसमये धन्वन्तरिः केवलं
सोमा गानविदां दिवाकरसुधाम्भोधित्रियामापतिः
उत्तंसः कवितावतां मतिमतां भूभृत्सभाभूषणं
कान्तोक्त्याऽकृत वैद्यजीवनमिदं लोलिम्बराजः कविः ।।

2. HV.' 2.27.

रदच्छदस्फूर्जदलक्तरागा कस्तूरिकापङ्ककृताङ्गरागा ।
राधा तदालोकनसानुरागा श्रीरागरागालपनं चकार ।।

3. V.J.; 2.6.

अयि प्रिये ! प्रीतिभृतां मुरारौ किं बालकश्रीधनधान्यविश्वैः ।
यस्याप्यतीसाररुजो न तस्य किं बालकश्रीधनधान्यविश्वैः ।।

4. ibid. 2.16.

तृट्श्वासकासज्वरशोकमूर्च्छा हिक्कान्नविद्वेषणवान्तिशूलैः ।
युक्तोऽतिसारी स्मरतु प्रसह्य गोविन्द ! दामोदर ! माधवेति ।।

the name of Śrīkṛṣṇa.[1] Even in RKC., a Marathi composition of Lolimbarāja, devotion for Śrīkṛṣṇa is glorified by the writer.[2]

(ii) Another objection raised by Gode can also be challenged on rational grounds. Gode remarks that HV. was written under the patronage of king Harihara while VJ., VA., CCM. and RKC. had no patronage at all. On such grounds Gode holds Lolimbarāja of HV. was a different person from Lolimbarāja of other works. This argument of Gode is equally untenable, for it is not necessary if a writer writes a work under the patronage of some king, he should write his other work too under some patronage. Sometimes a patron asks the writer to compese a particular work of his taste. In such circumstances, the writer should refer to the name of his patron, as Lolimbarāja has done in regard to his patron king Harihara in the beginning of HV.[3] But, this is quite possible that Lolimbarāja would have written other books at his own will, so he did not feel the necessity of mentioning the name of his patron, though his association with the king is referred to in VJ., where he is styled as—

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1. CCM. 1.90.

वेदानां श्रवणं हितस्य चरणं द्रव्यस्य संवर्षणं
कृष्णस्य स्मरणं शुभस्य करणं विप्रस्य सन्तर्पणम् ।
अश्वत्थभ्रमणं सुरत्नधरणं दीनस्य संरक्षणं
हन्यादष्टविधं ज्वरं कुमुदिनीनाथो पथोग्रं तमः ॥

2. (a) RKC., 2. śloka 81.

स्नानं करुन्ति तुजहोइलते विशुद्धि
मर्त्यासि वास उवकीं पतिपाक काय ।
लोलिम्मराज करिसी किति कर्म्मकांडी
श्रीकृष्णनामजप हो भवबंधतोडी ॥

(b) RKC., śloka 82.

अमृतमधुर लागे नाम तूं जे मुरारी
तुज विण भगवन्ता कोणकर्मा निवारी ।
कवणकरुन वापा आपुले प्रेम धावे
तुजविन पतु भावे लाललोलिम्मराजः ॥

3. HV., 1.34.

भूभृत्सभाभूषण[1] and in VA. where he is called as समस्तपृथ्वी-पतिपूजनीय[2]

(iii) To the third point of objection of Gode that the verse 96 of canto fifth of HV., in which Lolimbarāja is said as रत्नकलारमण is an interpolation, because it is found only in two MSS. of HV., we may reply that a verse cannot be called an interpolation unless there is a marked difference between that particular verse and the rest of the verses of that book. In 5.96 of HV., there appears to be perfect conformity with the rest of the verses in all respects, such as the subject matter, style, language, metre and figures of speech. So it is difficult to call 5.96 of HV. as an interpolated verse.

So after setting aside these doubts of Gode, we may agree with T. Aufrecht, that there is only one Lolimbarāja, who wrote HV., VJ., VA., CCM., RKC. and Lolimbarājīya.

Beside T. Aufrecht, there are many other scholars—M. Krishnamacariar, Becanarāmaśarmā, V.L. Bhave, S. Chitrava Shastri and Raghunāth Bhaṭṭa, who regard Lolimbarāja of HV. and Lolimbarāja of VJ. and other works as one and the same person.

M. Krishnamacariar states that Lolimbarāja, the son of Divākara was the author of HV. and the Sundara Dāmodara and he was also a good physician.[3] who wrote Vaidyajīvana, Vaidyāvataṁsa and Camatkārcintāmaṇi. When he says that Lolimbarāja, who wrote HV., was the son of Divākara, he definitely feels the same Lolimbarāja as the author of Vaidyajīvana and other works, because in VJ.[4] and CCM,[5] the name of Lolimbarāja's father occurs as Divākara.

Becanarāmaśarmā the editor of HV. which appeared in the magazine called Pandit, mentions there that the poet Lolimbarāja, son of Divākara was the author of HV., VJ. and VA. Becanarāmaśarma has also stated that Lolimbarāja worshipped Goddess Durgā and received the power of composing hundred verses in one Ghaṭī,

1. VJ., 5.21.
2. VA., śloka 169.
3. M. Krishnamacariar, A History of Sanskrit Literature, p.216.
4. VJ., 1.3; 5.21.
5. CCM, śloka 7.

wrote HV., VJ. and VA.[1] This story Corroborates with that of VJ., where Lolimbarāja repeats the same thing.[2] Becanaramasarma also thinks the author of all these books to be one and the same person.

Raghunātha, the commentator of the first canto of HV., calls Lolimbarāja as a resident of Junnar जुन्नरपत्तनाधिवसतिः लोलिम्बनामा कविः and an incarnation of Goddess Durgā of Saptaśṛṅga (सप्तशृङ्गनिवासिनी भगवती लीलावतारोऽभवत्) And again in VJ. Lolimbarāja remarks that he recived the power of writing through the grace of Goddess Durgā of Saptaśṛṅga.[3] it is quite clear therefore that the commentator Raghunātha holds Lolimbarāja of HV. and VJ. as one and the same person. The great Marathi scholar V.L Bhave is of the same view.

S. Chitrava Shastri informs us that the name of Lolimbarāja's father was Divākarabhaṭṭa Joshi, a resident of Junnar, Poona district and Lolimbarāja married a Muslim girl of great bcauty whom he named as Ratnakalā.[4] Again, because in HV. as well as in VJ. the name of the wife of Lolimbarāja appears as Ratnakalā, it becomes clear that the author of both the books is only one and the same person.

Brahmanand Tripathi, a modern Indian scholar has also come to the same conclusion that there is only one Lolimbarāja.[5]

At the end, we can sum up by saying that because the period of composition of HV., VJ., VA. and RKC. is nearabout the same, the writer can be only one Lolimbarāja. The date of composition of HV. as recorded in one of its verses is 1583 A.D.[6] Even Gode agrees with this date.[7] The date of VJ. according to V.L. Bhave is 1633 A.D.[8] Prof. Velankar informs that Bühler has recorded a

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1. Becanarāmaṣarmā, Kāsividyāsudhānidhi, Vol. II, No.16, p.78.
2. V.J., 1.2.
3. ibid.
4. S. Chitrava Shastri, Madhyayugīna Caritra Kośa, p.721.
5. Brahmanand Tripathi, Lolimbarāja aur unakī Kṛtiyān, Ek Adhyayana, pp. 7-10.
6. HV., 5.97.
7. P.K. Gode, Studies in Indian Literary History, Vol. II, p.94.
8. V.L. Bhave, Mahārāṣṭra Sārasvata, p.170.

MSS. of the VJ. dated 1608 A.D. The MSS. of the RKC. in the India office is dated as A.D. 1651.

As the conclusion of foregoing discussion we can say that majority of scholars hold the view that there was one Lolimbarāja as the author of all these books.

*Home of Lolimbarāja*

Since, none of his works informs us about his native place, we have to depend only on external evidences to know about it.

According to Becanarāmaśarmā, Lolimbarāja was a South Indian Brahmin.[1]

Keith[2] and Gairola[3] state that Lolimbarāja wrote HV. under the patronage of king Harihara of Vijayanagar. But it is not necssary that the place of the patron should be the author's home. Besides, how could Keith and Gairola imagine that the patron of Lolimbarāja, king Harihara was ruling over Vijayanagar ? The concluding stanza of each canto of HV. states only this much that Lolimbarāja wrote Harivilāsa under the patronage of Harihara. King Harihara was the ruler of Vijayanagar or any state is nowhere mentioned. How on the basis of imagination of Keith and Gairola, could we hold that Lolimbarāja was a South Indian poet, nor can we agree with Becanarāmaśarmā who considers Lolimbarāja a South Indian Brahmin on the basis of oral tradition ?

Be what it may, Junnar (in Poona district in Maharastra) was the home place of our author due to the following reasons :

1. Lolimbarāja was the son of Divākara as mentioned in his works, Vaidyajīvana and Camatkāracintāmaṇi. And Madhyayugīna Caritrakośa, dealing with the Marathi poets, states clearly that Lolimbarāja was the son of Divākara-bhaṭṭa Joshi of Junnar, Poona district.[4]
2. V.L. Bhave, in Mahārāṣṭra Sārasvata, a book dealing with the Marathi poets, also informs that Lolimbarāja was a native of Junnar and his surname was Joshi and his descendents are still living in Junnar province.
3. Raghunātha, the commentator of the Harivilāsa, calls Lolimbarāja a resident of Junnar.

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1. Bechanarāmaśarmā, Kāśividyāsudhānidhi, Vol. II, No. 16, p.78.
2. A.B. Keith, History of Sanskrit Literature, p.137.
3. Vacaspati Gairola, Saṁskṛta Sāhitya kā Itihāsa, p.896.
4. S. Chitrava Shastri, Madhyayugīna Caritrakośa, p.721.

4. Lolimbarāja wrote books in Marathi also He is said to have composed many songs in Marathi. Besides, V.L. Bhave informs us that Lolimbarāja wrote Vaidyajīvana in Marath i Moreover, the language of Ratnakalācaritra, one of his compositions, was written in Marathi, interspersed with Prakrit. His Vaidyaka-kāvya was also composed in Marāthī.

5. Lolimbarāja-Ākhyāna, deals with the life of Lolimbarāja. It is also written in Marāthī, which clearly shows that he was an important person in Maharashtra and that it was felt necessary to write his life sketch.

Thus all these facts prove him to be a native of Junnar, poona District.

*Date of Lolimbarāja*

There are three dates proposed for Lolimbarāja by different scholars the 11th century, the 14th century and the 17th century A.D.

1. *11th Century A.D.*

(a) According to A.B. Keith,[1] Lolimbarāja wrote HV. in 1050 A.D. under the patronage of Harihara, the king of Vijayanagar.

(b) According to Joshi and Bharadwaj,[2] Lolimbarāja, the author of the present Kāvya and other works lived in 1050 A.D.

(c) According to De and Dasgupta,[3] Harivilāsa was written in the 11th Century A.D.

(d) Baladeva Upadhyaya[4] holds the view that Lolimbaraja was a contemporary of king Harihara or king Bhoja who lived in the eleventh Century A.D.

(e) Becanaramaśarmā, the editor of Harivilāsa, in the introduction, states that the poet wrote HV. under the patronage of

1. A.B. Keith, History of Sanskrit Literature, p.137.
2. Joshi and Bharadwaj, Saṁskṛta Sāhitya kā Saṁkṣipta Itihāsa, p.169.
3. S.N. Dasgupta and S.K. De, History of Sanskrit Literature (Classical Period), Vol. I, p.86.
4. Baladeva Upadhyaya, Saṁskṛta Sāhitya kā Itihāsa, p.293.

king Harihara, the contemporary of king Bhoja.[1] If we accept this statement, Lolimbarāja's date will fall in the 11th century A.D. since king Bhoja lived in that period.[2]

But all these arguments, which place Lolimbarāja in the 11th century A.D. are not acceptable on the following grounds :

As per Keith's statement that Lolimbarāja wrote this Mahākāvya under the patronage of king Harihara of Vijayanagar in 1050 A.D., it may be said that history does not record any king of Vijayanagar, who ruled in the 11th century A.D.. The Vijayanagar empire came into being in the 14th century A D. of which the first king was Harihara. So if king Harihara of Vijayanagar belonged to the 14th century, how could Lolimbarāja, who worked under his patronage live in the 11th century A.D.

Next, we cannot prove that Lolimbarāja wrote HV. under the Patronage of king Harihara of Vijayanagar. Harivilāsa states merely that Lolimbarāja wrote this Mahākāvya under the patronage of king Harihara. It does not state that king Harihara was the ruler of Vijayanagar. We cannot definitely prove that Harihara, the patron of Lolimbarāja was the king of Vijayanagar.

Again, the genealogy of king Harihara given in one of the MSS. of the HV.[2] is totally different from the genealogy of Vijayanagar rulers.

2. 14*th Century A.D.*

According to Vacaspati Gairola, Lolimbarāja[3] wrote Harivilāsa under the patronage of king Harihara of Vijayanagar in the 14th century A.D.

Vacaspati Gairola[4] thinks that the king Harihara, under whose patronage Lolimbarāja wrote HV. was the ruler of Vijayanagar Empire, which was founded in the 14th century A.D. But Harivilāsa informs only the name of the patron of Lolimbarāja as Hari[5]

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1. Becanrāmaśarmā, Kāśividyāsudhānidhi, Vol.II No.16, p. 78.
2. HV., 5.96-97.
3. Vacaspati Gairola uses the word Lolambarāja in place of Lolimbarāja.
4. Vacaspati Gairola, Saṁskṛta Sāhitya kā Itihāsa, p.896.
5. Harivilāsa, 1.34; 2.35; 3.70; 5.98.

नानागुणैरवनिमण्डलमण्डनस्य श्रीसूर्यसूनुहरिभूमिभुजो नियोगात् ।
त्रैलोक्यकौतुककरं क्रियते स्म काव्यं लौलिम्बराजकविना कविनायकेन ।।

or Harihara.[1] It is never mentioned that Harihara was a king of Vijayanagara. Moreover the genealogy of king Harihara, given in one of the MSS. of HV. is completely different from the genealogy of Vijayanagar kings.

Thus on the basis of these facts, it is not possible to place Lolimbarāja in the 14th century A.D.

3. *17th Century A.D.*

Keith assigns the present work to 1050 A.D.[2] He assigns the Vaidyajīvana of Lolimbarāja to the 17th Century;[3] thinking that the two authors were different persons. But as we have established the identity of authors of the two works, we can assign one date to Lolimbarāja i.e. between the 16th and the 17th century A.D. The reasons are as follows :

1. The date of composition of Harivilāsa is 1583 A.D.[4] P.K. Gode also agrees with this date.[5]
2. Prof. Velankar states that Buhler has recorded a MSS. of VJ. dated 1608 A.D.
3. V.L. Bhave thinks that VJ. was composed in 1633 A.D.[6]
4. The MSS. of the RKC. in the India Office Library is dated as Saṁvat 1708 (A.D. 1651)
5. R.L. Pangarkar fixes Lolimbarāja's date between 1578-1648.[7]

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1. HV. Colophon
   इति श्रीमत्सूर्यपण्डितकुलालंकारहरिहरमहाराजद्योतिताललोलिम्बराज-
   विरचिते हरिविलासे महाकाव्ये बालक्रीडावर्णनं नाम प्रथमः सर्गः ।
2. A.B. Keith, History of Sanskrit Literature, p.137.
3. ibid. p.511.
4. HV., 5.97.
5. P.K. Gode, Studies in Indian Literary History, Vol. II, p.94.
6. V.L. Bhave, Mahārāṣṭra Sārasvata, p.170.
7. R.L. Pangarkar, Marāṭhī Vāṅmyācā Itihāsa, Vol.II., p.604.

## CHAPTER II

## A LITERARY STUDY OF THE HARIVILĀSA

(a) *Characteristics of Mahākāvya applied to Harivilāsa*:

HV. is a Mahākāvya as it contains all the characteristics of a Mahākāvya enumerated in the Agni Purāṇa,[1] Daṇḍin's Kāvyādarśa,[2] and Viśvanātha's Sāhityadarpaṇa.[3] A comparison of these characteristics of Viśvanātha with the HV. is given below:-

1 According to Viśvanātha, a Mahākāvya should be divided into Sargas.[4]

The chapters of HV. are called Sargas.

2. The hero should be one, either a God or a Kṣatriya belonging to a noble family. There should also be many heroes, but they should belong to one and the same family.[5]

In HV. there is only one hero Lord Śrīkṛṣṇa,

3. It should have either Śṛṅgāra, Vīra or Śānta as the main sentiment, other sentiments should be subsidiaries.[6]

In this Mahākāvya, Śṛṅgāra is prominent.

4. The narrative of the Mahākāvya should be taken either from history or it should be related to some good person.[7]

The story of HV. is taken from the Purāṇas, mainly from the Bhāgavata Purāṇa.

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1. Agni Purāṇa, Chapter 33, ślokas 24-32.
2. Kāvyādarśa, 1.14-19.
3. Sāhityadarpaṇa, 6.315-325.
4. ibid. 6.315.
5. ibid. 6.315-316.
6. ibid. 6.317.
7. ibid. 6.318.

5. The Mahākāvya should deal with the four ends of life Dharma, Artha, Kāma and Mokṣa and one of these should be achieved.[1]

HV. deals with the four ends of life while one of them, Dharma, is achieved with the description of slaying Kaṁsa by Śrīkṛṣṇa.

6. The Mahākāvya should start either with salutation or with benediction or with the subject-matter.[2]

The HV. starts with benediction.

7. In the Mahākāvya, bad people should be censured and good people praised.[3]

HV. censures Kaṁsa and praises Śrīkṛṣṇa.

8. The canto should neither be too small not too large. Moreover, the Mahākāvya should possess more than eight cantos.[4]

HV. has 34 verses in the first canto and 98 verses in the fifth canto But HV. does not fulfil this condition of Viśvanātha that a Mahākāvya should have more than eight cantos, because HV. consists of only five cantos. However, HV. is a Mahākāvya as defined in the Agni Purāṇa, which does not restrict to the number of cantos in the Mahākāvya

9. In the Mahākāvya, a canto should have one metre, which should change at the end of that canto. A canto may have many metres.[5]

The HV. has more than one metre in each canto.

10. A Mahākāvya should have the description of twilight, sun, moon, night, darkness, day, morning, after-noon, hunting, mountain, seasons, forest, ocean, union of love and separation, sages, heaven, cities, sacrifices, battle, journey, marriage, birth of son etc.[6]

(a) Description of seasons is given in canto III of HV.

(b) union of love and separation is found in canto II

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1. Śahityadarpaṇa, 6.318.
2. ibid. 6.319.
3. ibid. 6.319.
4. ibid. 6.320.
5. ibid. 6.320-321.
6. ibid. 6.322-324

(c) Battle of Śrīkṛṣṇa with Muṣṭika and Kaṁsa is described in canto V.

(d) Journey of Akrūra to Gokula and Śrīkṛṣṇa's journey to Mathurā in canto IV

(e) Śrīkṛṣṇa's marriages in canto V

(f) The birth of Śrīkṛṣṇa is described in canto I

11. The name of the Mahākāvya should be either after the name of the poet or the subject-matter or the hero of the work.[1]
HV is named after its subject-matter.

12. The name of the canto should be after the subject-matter of that canto.[2]

Canto I of HV. is named-Bālakrīḍāvarṇana, Canto II is called Rāsakrīḍāvarṇana. Canto III is called the Ṛtuvarṇana, Canto IV is the Bhīgavat-varṇana, Canto V is Kaṁsavadha.

(b) *Language and Style of Harivilāsa*

One of the reasons, which may account for making HV. an interesting and charming Mahākāvya lies in the fact that Lolimbarāja has used a simple style. But it varies according to the subject matter. His language is very simple and free from long compounds in conversation but it becomes difficult and full of compounds in descriptive pieces. Still this is quite remarkable that in both the cases his language is sweet and natural. The following śloka is a example of simple and natural language.

अस्मासु यातासु बहिः प्रयत्नाद्
गृहान्तरं तस्करवत्प्रविश्य ।
सुतस्तवायं नवनीतदुग्ध-
दधीनि भुङ्क्ते व्रजपालरात्रिं ।। 1.26.

This śloka is a complaint of Gopīs to Yaśodā that her son Śrīkṛṣṇa has stolen butter from their houses. Again, the Gopīs report to Yaśodā about the naughty behaviour of Śrīkṛṣṇa

दत्ते सखिभ्यश्च बहिः स्थितेभ्यः
पात्राणि सर्वाणि भिनत्ति पश्चात् ।
अन्यायमेतादृशमातनोति
सदा मदान्नैष बिभेति किञ्चित् ।। 1.27.

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1. Sāhityadarpaṇa, 6.324.
2. ibid. 6.325.

In response to the complaint of the Gopīs, Yaśodā tells Śrīkṛṣṇa not to steal butter. How natural and affictionate is the expression of motherly love ; Says she

किमिति गच्छसि वत्स परालयं स्वगृहं एव रमस्व निरन्तरम् ।
तव ददे मसृणानि दधीन्यहं नवपयांसि पयांलि बहून्यपि ।
इति तव चरितं निशम्य दुष्टं दुरितपथैकपराङ्मुखो व्रजेन्द्रः
अयि सुत यदि ताडनं विदध्यादहह तदा किमिदं चरीकरोमि ।। 1.30.

Heart-touching, indeed, is the language used by the Gopīs at the departure of Śrīkṛṣṇa for Mathurā. They request Akrūra not to take away Śrīkṛṣṇa, in a very pitiable tone as in the following—

कनककङ्कणकुण्डलमेखलामणिगणांश्च गृहाण सहस्रशः ।
अयि पवित्र परन्तु मधुद्विषं मधुपुरीं प्रति मा नय सर्वथा ।। 4 18.

Moreover, with tears in their eyes they request Śrīkṛṣṇa to return soon. This idea is expressed in a language marked with the passionate feeling of love:

आगम्यतां कमललोचन शीघ्रमेव
स्नेहं न मुञ्च न च विस्मर दीनबन्धो ।
कृष्ण त्वदेकशरणा वयमत्र सर्वा
नार्यः सनीरनयना हरिमित्थमूचु ।। 4.31.

A very simple and touching language is used by the wives of Kaṁsa at the time of his death. It really breaks the heart of the reader when he reads lamentations of the wives of Kaṁsa at the death of their husband:

विश्वं विनोदयति विष्वगिदं समस्तं
किं त्वं सुखं स्वपिषि भूमितले कठोरे ।
उत्तिष्ठ वीरवर रत्नमये स्वधाम्नि
पुष्पालिशालिशयने शयनं कुरु त्वम् ।। 5.50.
भोजनावसर एव भूपते-
रेति नाथ बहिरेव किं स्थितः ।
सारिका यदि गृहे गदेत्तदा
त्वं विपन्न इति को नु तां वदेत् ।। 5.51.
अयि चुम्बसि चेन्न वक्त्रपद्मं
कुचयोश्चेत्परिरम्भणं न दत्से ।
त्रपयास्य जनस्य वार्यते किं
किमु कोपो वरिवर्ति चक्रवर्तिन् ।।5.52.

त्वं गमिष्यसि महेन्द्रमन्दिरं
भोक्ष्यसे नवनवाश्च सुन्दरीः ।
हन्त दुःखमधुना क्षणे क्षणे
सुन्दरेक्षण न एव केवलम् ॥ 5.53.

These are the few examples of simple, natural, charming and sweet style. Actually, the whole of this Mahākāvya is pervaded by these qualities.

The colloquial tinge is also visible in the use of colloquial words such as किमु, अयि, वत, किमिति, हन्त नु, and परन्तु. Among these किमु,[1] अयि,[2] and वत[3] are used more frequently.

The language is very terse in descriptions. It is full of long compounds—a characteristic of Gauḍī style. The description of Govardhana mountain occurs in the third canto of HV. The following verse, describing this mountain, can be taken as a specimen of this style.

जलदैर्जलधिभ्रमादुपेतैर्जलमादातुमिव द्विपैर्विभान्ति ।
इह साब्जमिलिन्दमीनबालावककादम्बकदम्बकास्तडागाः ॥ 3.16.

A few more examples can be cited to exhibit the skill of Lolimbarāja in describing a natural phenomena. The rainy season is described as follows :

महीमण्डलीमण्डपीभूतपायोधरावर्षहर्षासु वर्षासु सद्यः ।
कदम्बे प्रसूनं प्रसूने मरन्दो मरन्दे मिलिन्दो मिलिन्दे मदोऽभूत् ॥ 3.52.
दृष्ट्वाम्बरमम्बरे घनकृतं सौदामिनीनर्तकी-
नृत्यारम्भमृदङ्गमङ्गलरवं श्रुत्वा च तद्गर्जितम् ।
पुष्यत्पुष्पभरानताङ्गणतरुस्कन्धावसद्वायस-
क्वाणाकर्णनसोत्सवप्रियतमं पान्था ययुर्मन्दिरम् ॥ 3.53.

Sometimes the poet is influenced by the style of Purāṇas. The following example will make it very clear:

Śrīkṛṣṇa and Balarāma who lived together are described in HV. and the Harivamśa Purāṇa in a similar way. Compare :

(I) शयनाशनासनसमागतगीतं कुरुतः स्म कामकमनीयशरीरौ ।
सततं सहैव वसुदेवकिशोरौ वपुरेव भिन्नमुभयोर्न तु चेतः ॥
Harivilāsa 1.16.

1. HV., 1,18, 21; 4.40, 42; 5.20, 52, 75.
2. ibid. 2.18; 4.70; 4.71.
3. ibid. 2.17, 20; 3.4, 38, 41; 5.47, 51, 67, 73, 74, 75.

तावन्योन्यगतौ बालौ बाल्यादेवैकतां गतौ ।
एकमूर्तिधरौ कान्तौ बालचन्द्रार्कवर्चसौ ॥
एकनिर्माणनिर्मुक्तावेकशय्यासनाशनौ ।
एकवेषधरावेकं पुष्यमाणौ शिशुव्रतम् ॥
एककार्यान्तरगतावेकदेहौ द्विधाकृतौ ।
एकचर्यौ महावीर्यावेकस्य शिशुतां गतौ ॥

Harivaṁśa Purāṇa, Viṣṇuparva, 7.2-4.

HV. is very close to the language and ideas of the Purāṇas, when he describes Gopīs running to Śrīkṛṣṇa after hearing his flute.

(ii) प्रेम नात्मतनयस्य न क्षपा भ्रातृभर्तृपितृजापि न त्रपा ।

Harivilāsa, 2.11.

(a) ता वार्यमाणाः पतिभिः पितृभिर्भ्रातृभिस्तथा ।

Viṣṇu Purāṇa, V.13.59.

(b) ता वार्यमाणाः पितृभिः पतिभिर्भ्रातृभिस्तथा ।

Brahma Purāṇa, 189.42.

(c) ता वार्यमाणाः पतिभिर्भ्रातृभिर्मातृभिस्तथा ।

Harivaṁśa, Viṣṇuparva, 21.24.

Besides, Śrīkṛṣṇa and Balarāma are described as Aśvins in the manner of Harivaṁśa Purāṇa :

(iii) अश्विनाविव नितान्तसुन्दरौ चापलानुकृतबालकुञ्जरौ ।

Harivilāsa 1.7.

नासत्यावश्विनौ स्वर्गादिवतीर्णाविवेच्छया ।

Harivaṁśa, Viṣṇuparva, 29.41.

The influence of Purāṇas is visible in the sweetness of sound, clarity of expression and the absence of long compounds. Obviously Lolimbarāja was a follower of Vaidarbhī style. But sometimes he followed Gauḍī style, marked by long compounds and artificiality of words (शब्दाडम्बर).

(C) *Literary merits and demerits of Harivilāsa*

*Literary Merits*

Amongst the three main literary qualities माधुर्य, ओजस् and प्रसाद,[1] Lolimbarāja gives the highest place to प्रसाद by which a poet

1. Mammaṭa, Kāvyaprakāśa, 8.68.
माधुर्यौजःप्रसादाख्यास्त्रयस्ते न पुनर्दश ॥

can penetrate into the heart of the reader, as the fire enters in the dry wood.[1] Some of the examples of प्रसाद in HV. are given below :

1. रे रे खलाः शृणुत मद्वचनं समस्ताः
स्वर्गं सुधास्ति न तु सा सुलभा भवद्भ्यः ।
कुर्मस्तदत्र भवतामुपकारकारि
काव्यामृतं पिबत तत्परमादरेण ॥ HV. 1.3.

In the above Śloka, Lolimbarāja addresses the readers thus : O people of this earth : listen to me, heavenly nectar is not available to you. So for your sake, I have brought nectar in the form of Kāvya, drink it now."

The following ślokas, where the wives of Kaṁsa lament at the death of their husband, is charged with प्रसाद. These words penetrate directly into the heart of the reader :

कोटिशः करटिनस्तवाङ्गणे लक्षशश्च ललितास्तुरङ्गमाः ।
पतिरेव सुकुमार हा कथं त्वं गतोऽसि भुवनान्तरं प्रति ॥ 5.46.

विश्वं बिलोकयति विश्वमिदं समस्तं
कि त्वं सुखं स्वपिषि भूमितले कठोरे ।
उत्तिष्ठ वीरवर ! रत्नमये स्वधाम्नि
पुष्पालिशालिशयने शयनं कुरु त्वम् ॥ 5.51.

The dialogue of Gopīs to Akrūra, when he comes to take Śrī-kṛṣṇa to Mathurā is couched also in प्रसाद. Gopīs say to Akrūra :

अक्रूर ! ते नामनि निश्चयेन बली बहुव्रीहिसमास एव ।
अस्माकमात्मानममुं यतस्त्वं कृतान्तवन्नेतुमुपागतोऽसि ॥ 4.17.

कनककङ्कणकुण्डलमेखलामणिगणांश्च गृहाण सहस्रशः ।
अयि ! पवित्र ! परन्तु मधुद्विषं मधुपुरीम्प्रति मा नय सर्वथा ॥ 4.18.

The following verse where Lolimbarāja's poetry is praised is also a good specimen of प्रसाद

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1. Viśvanātha, Sāhityadarpaṇa, 8.7.
चित्तं व्याप्नोति यः क्षिप्रं शुष्केन्धनमिवानिलः ।
स प्रसादः समस्तेषु रसेषु रचनासु च ॥

सुजनैः कुजनैरपि रत्नकलारमणस्य
कवेः कविताश्रवणात् ।
मुरलीरणितं भ्रमरीभणितं
रमणीमणितं तृणवद्गणितम् ।। 5.96.

माधुर्यं

HV. contains माधुर्यं[1] at every step. The words used in HV. are very sweet to hear and clear in meaning. A few ślokas, endowed with the quality of माधुर्यं are given below :

1. अतिमन्दचन्दनमहीरुहवातं स्तवकाभिरामलतिकातरुजातम् ।
अपि तापसानुपवनं मदनार्तान्मदमञ्जुगुञ्जदलिपुञ्जमकार्षीत् ।।
HV.3.34.

2. आस्वादितः स्वादु मरन्दबिन्दु स्वच्छन्दमिन्दीवरसुन्दरीभिः ।
माकन्दपुष्पं प्रमदाजनस्य प्रमोदभामोदभरैरकार्षीत् ।। HV. 3.47

In the above-quoted ślokas, the poet describes spring season in words sweet and delightful suited to pleasant and charming season.

The wives of Kaṁsa, who lament at the death of their husband, use expression which is enriched with माधुर्यं.

रुचिरं वचनं दृशौ सुदीर्घे बत निःशेषविशेषवल्गु वक्त्रम् ।
तनुता च तनौ स्तनौ च पीनौ प्रिय ! विश्वं विफलं विना त्वयैतत् ।।
5.48.

ओजस्[2]

In HV. ओजस् is not prominent as प्रसाद and माधुर्यं are. But, whenever occasion arises the poet uses it beautifully and properly. The following verse describes the rainy season showing the ओजस्

दृष्ट्वाडम्बरमम्बरे घनकृतं सौदामिनीनर्तकी-
नृत्यारम्भमृदङ्गमङ्गलरवं श्रुत्वा च तद्गर्जितम् ।

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1. Viśvanātha, Sāhityadarpaṇa, 5.2-3.
चित्तद्रवीभावमयो ह्लादो माधुर्यमुच्यते ।
मूर्ध्नि वर्गान्त्यवर्णेन युक्ताष्टठडढान्विताः।।
रणौ लघू च तदव्यक्तौ वर्णाः कारणतां गताः ।
अवृत्तिरल्पवृत्तिर्वा मधुरा रचना तथा ।।
2. Viśvanātha, Sāhityadarpaṇa, 8.4.
ओजश्चित्तस्य विस्ताररूपं दीप्तत्वमुच्यते ।

पुष्यत्पुष्पभरानताङ्गगणतरुस्कन्धावसद्वायस-
क्वाणाकर्णनसोत्सवप्रियतमं पान्था ययुर्मन्दिरम् ॥

HV. 3.53.

In the following is a good example of ओजस्

अन्वितं वाजिभिर्वायुवदनत्वरैश्चामरैश्चारुभिः शोभितैः सर्वतः ।
श्रीपतेराज्ञया नोदयामास तं गोन्दिनीनन्दनः स्यन्दनं सुन्दरम् ॥ 5.1.

Akrūra drives on a chariot yoked with horses of great speed. The poet describes the speed of horses with the use of words full of ओजस्

*Literary demerits*

In the light of Rhetoricians, HV. is characterized by three types of literary demerits viz. ग्राम्यत्व, ख्यातिविरुद्धत्व and निरर्थक But, when we see the circumstances and situations, where these Doṣas are visible, we cannot term them as Doṣas, since they do not spoil the beauty of Kāvya, but on the contrary, they let it appear to be natural and appropriate to the occasion. We take the following verses as examples :

ग्राम्यत्व

फुल्लदम्बुरुहरम्यलोचनं कर्णलम्बिकमनीयकुण्डलम् ।
केन वज्रकठिनात्मना हृतं प्राणनाथ भवतः शिरः क्षणात् ॥ HV. 4.44.

अयि चुम्बसि चेन्न वक्त्रपद्मं कुचयोश्चेत्परिरम्भणं न दत्से ।
त्वयास्य जनस्य वार्यते किं किमु कोपो वरिवर्ति चक्रवर्तिन् ॥

HV.5.52.

Here the words फुल्लत् and चुम्बसि appear to be ग्राम्य, but since they were used by the wives of Kaṁsa on the occasion of the death of their husband, when they themselves were not in their senses due to the great and sudden shock, they cannot be said to be spoiling the beauty of poetry.

ख्यातिविरुद्धत्व

If we describe a thing, contrary to the popular tradition, that Doṣa is called ख्यातिविरुद्धत्व In the following verse of HV., we find this दोष.

अनुभवति वियोगं नात्र कोकः कदाचित्
कलयति सह सख्यं चम्पकैश्चञ्चरीकः ।

न विरमति विकासो नीरजामां रजन्यां
जनयति बत चित्रं चन्दनं पुष्पयोगात् ॥ 3.4.

Here on the Govardhana mountain, the Cakravāka couple were always together, the lotuses were in full bloom during the night. Candana trees grew up with flowers. The three statements are contrary to what we see in the actual world.

**निरर्थक**

Lolimbarāja often uses expletives किमु, बत, किमिति, नु, परंतु, which are meaningless, but are used just to complete a pāda. For example

भो भो भूरुह ! ते दिशो दश गता: शाखा: शिरश्चाम्बर
गोप: कोऽपि तमालकोमलरुचि: कच्चिन्न दृष्टस्त्वया ।
एवं ताभिरुदाहृते बत मुहुर्वक्तुं वचोऽनीश्वरो-
मूर्ध्ना वायुचलेन चन्दनतरु: प्रत्युत्तरं दत्तवान् ॥ 2.17.

तदवधि तरलाक्ष्यो लक्ष्यते य: समन्ता-
दिह वसति स धूर्त: शीघ्रमायात यूयम् ।
असकृदिति वदन्ती कामिनी काऽपि बालं
बत कमपि तमालं गाढमालिङ्गते स्म ॥ 2 20.

बकुलकुलमिलन्मिलिन्दमाला मदकलकोकिलकूजितोदयेन ।
अहनि नियमिनोऽपि तत्त्वचिन्ताच्युतमतयो बत योषितो बभूवु: ॥ 3.41.

रतिनायकसायकप्रतप्तव्रजनारीनयनाम्बुसिन्धुदम्भात् ।
प्रतिसद्य जगाम भानुकन्या किमु कृष्णस्य विलोकनोत्सुकत्वात् । 4.40.

The words—बत, किमु, किमिति and परन्तु are so frequently used that it appears Lolimbarāja used these words to give colloquial tinge to his poetry.

But, whatever may be the literary faults HV. on the whole, can be called a Kāvya of good quality.

## CHAPTER III

## SOCIAL AND RELIGIOUS CONDITIONS IN THE HARIVILĀSA

Each and every literary composition, small or large throws light on the different aspects of society of that period. HV. which consists of five cantos reflects some aspects of social and religious conditions of the age of Lolimbarāja.

*Social Conditions* :

(i) *Cities and Houses*

*Houses* : The houses were big and commodious. The frequent use of the word 'Saudha'[1] is a valid testimony. The ladies go up on the top of their houses early in the morning to feel fresh.[2]

The words Prāṅgaṇa[3] and Āṅgaṇa[4] are frequently used, which shows that houses used to have courtyards. These courtyards were made of white stones and emeralds.[5]

*Līlāgṛha* : In HV. there is a mention of Līlāgṛha—the house for sportive activities. These Līlāgṛhas with their floors studded with emeralds.[6] have no parallel in any description.

*Krīḍāvana and Vilāsavāpī* : Krīḍāvanas (pleasure-gardens) are mentioned in HV.[7] Women used to take bath there after applying cosmetics on their bodies.[8]

*Dress and Decoration* : The ladies were fond of ornaments made of gems and gold.[9] They decorated their bodies with armlets,

1. HV., 5.8.
2. ibid. 5.8.
3. ibid 5.11.
4. ibid. 1.5.
5. ibid. 5.11.
6. ibid. 5.11.
7. ibid. 3.17.
8. ibid. 5.10.
9. ibid. 2.12.

ear-rings and girdles[1]

The ornaments were made of flowers; feathers of peacock were also worn.[2]

Saffron[3] and the powder of musk[4] were used. A mark of Sindūra on the forehead of ladies was also in vogue.[5] Men used turbans on their head.[6]

(ii) *Art and Literature*

*Music* : People were very fond of music, instrumental as well as classical. The instruments for music such as Mṛdaṅga,[7] Vaṁśī,[8] Ḍhakkā[9] and Turya[10] are mentioned in HV.

People were well versed in classical music. Rādhā sang songs of ŚRĪRĀGARĀGA.[11]

Lolimbarāja was a great musician as mentioned in his Vaidyajīvana.[12] Even Ratnakalā, his wife was expert in music.[13]

*Dance* : Dances were performed to the accompaniment of Mṛdaṅga and Vaṁśī.[14]

*Painting* : Painting was also known as it is referred to in HV.[15]

*Education* : Men and women were educated. Ratnakalā, the wife of Lolimbarāja was a learned lady. She knew various methods of curing diseases.

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1. HV., 4.18.
2. ibid. 2.6.
3. ibid. 2.26.
4. ibid. 2.27.
5. ibid. 4.22.
6. ibid. 4.22.
7. ibid. 3.53.
8. ibid. 2.6; 3.69.
9. ibid. 5.30.
10. ibid. 5.30.
11. ibid. 2.27.

    राधा तदालोकनसानुरागा श्रीरागरागालपनं चकार ।

12. Vaidyajīvana, 5.21.
13. ibid. 1.30.
14. HV., 3.53.
15. 5.12.

(iii) *Welcoming the Guest*

Guests were duly welcomed and honoured. It was an important duty of the householder to welcome the guest by embraces and worship. The householder is enjoined to speak soft words to the guest.[1]

Nanda thinks himself to be lucky to worship the feet of his guest Akrūra.[2]

Again, when Uddhava goes to Gokula to convey the message of Śrīkṛṣṇa to Nanda, he is warmly welcomed and worshipped like a God. He is offered a seat, food and a comfortable bed.[3]

To sum up, the people lived a happy and luxurious life and they were accomplished in various arts.

*Religious Condition*

Regarding the religious condition, a study of HV. shows that Śaivism and Vaiṣṇavism played an important role in the life of the people.

HV. opens with an invocation of Śiva, though this Mahākāvya deals with the sports of Śrīkṛṣṇa. This shows the poet's attachment to Śaivism, in spite of his being a devotee of Śrīkṛṣṇa.

God Śiva is worshipped with Muktāphala.[4] The different names of Śiva, such as Maheśa,[5] Tripurāri,[6] Trinetra[7] and Rudra[8] figure in this work. Even at the time of their search for Śrīkṛṣṇa, the Gopīs repeat the word Śiva, Śiva[9] instead of Śrīkṛṣṇa.

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1. HV., 4.5.
2. ibid. 4.6.
3. ibid. 4.65.
4. ibid. 4.45.
5. ibid. 4.69.
6. ibid. 4.45.
7. ibid. 2.30.
8. ibid. 4.9.
9. ibid. 2.15.

भगवति सहसैवान्तर्हिते संज्वरार्ता च्युतमतिरतिरस्यान्वेषणार्थे समन्तात् ।
शिव शिव वनमध्ये गोक्षुरक्षत्रचारक्षतचरणतला स्त्रीमण्डली हिण्डते स्म ॥

Certain other gods such as Gaṇeśa,[1] Brahmā,[2] Indra[3] and Candra[4] have entered HV. and established their proper place.

*Bhaktivāda* : Amongst all the religious acts, such as the performance of sacrifices, sacrificing the animals, Bhakti is given more importance as it gives eternal peace and happiness.[5] Again it is said in HV.[6] that those who utter the name of Śrīkṛṣṇa with devotion, cross the ocean of worldly existence. But people devoted to sacrifices roll in the wheel of birth and death :

यज्ञादिकर्मैककृतादराणां गतागतप्राप्तिरवश्यमेव ।
त्वन्नाम नारायण ये स्मरन्ति तरन्ति ते संसृतिसागरं प्राक् ॥ 4.74

Since Lolimbarāja became a poet after becoming a devotee of Goddess Durgā, he believes that a person gets worldly prosperities such as a beautiful wife, a good home, intelligence and fame through the Grace of God. The following verse speaks out this very idea :

गृहं सुरसमृद्धिमत्प्रियतमा रमास्पर्धिनी
मतिर्गुरुर्गुरुत्वहृद्दवपुरनङ्गभङ्गप्रदम् ।
यशः शशिवदुज्ज्वलं ज्वलनवत्प्रतापः प्रभो
समग्रमिदमाप्यते तव पदप्रसादोदयात् ॥ 4.67.

According to Lolimbarāja, for acquiring liberation, a person should devote himself fully to the lotus feet of Śrīkṛṣṇa, avoid all sorts of attachment and live in loneliness. This feeling is generated in the following verse of HV.

भवज्वरनिवृत्तये पतितपावनत्वत्पद-
प्रवालमिदमौषधं हृदि सकृत्सुधीर्धारयेत् ।
अपि प्रियतमाजनाननिरीक्षणं वर्जये-
द्वसेच्च विजने वने फलदलाम्बु संसेवयेत् ॥ 4.68.

Śrīkṛṣṇa was born to kill the oppressors. Yaśodā was worried to know that Śrīkṛṣṇa was going to Mathura at the invitation of Kaṁsa, Nanda consoled her by saying that Śrīkṛṣṇa was an incarnation of Viṣṇu. Nanda consoles Yaśodā in the following way.

1. HV. 2.30.
2. ibid. 4.9.
3. ibid. 4.9.
4. ibid. 4.9.
5. ibid. 4.64.
6. ibid. 4.74.

न कुरु किमपि चिन्तां विष्णुरेवासि कृष्ण-
स्तनुजमनुजभावं मा विदेहि त्वमस्मिन् ।
स्वयमयमविनाशी नाशकर्ता खलानां
प्रिय इति मतिनोक्ता सा सुखाब्धौ ममज्ज ॥ 4.27.

In HV. Śrīkṛṣṇa is addressed with various names. A list of names of Śrīkṛṣṇa is given separately.

*Vedāntic Views* : There is a lot of Vedānta philosophy in HV. Śrīkṛṣṇa is not only the hero of the Mahābhārata, he is also the Supreme Entity Cidānanda and Parāvara.[1]

The work describes this world as Illusion[2] or as the pure water.[3]

*Yoga Philosophy* : Apart from Vedānta, the other system of philosophy that finds mention in HV. is Yoga.[4]

Thus we can conclude that HV. is a Kāvya, through which Lolimbarāja expresses his devotional feelings and philosophical ideas in the emotional as well as the rational way.

*Different Names of Śrīkṛṣṇa in the Harivilāsa*

Numerous are the names of Śrīkṛṣṇa mentioned in HV. Some of them are derivable from his victories over his enemies : कैटभारि, मधुद्विष्, मुरारि etc, while others are after his father's name such as वासुदेव and नन्दनन्दन and some are after his family name such as यदुपति and यदुराज. A list of the names of Śrīkṛṣṇa runs as under :

1 केशव[5] 2. कैटभारि[6] 3. चक्रपाणि[7]

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1. HV. 1.12
नन्दश्चिदानन्दमयस्य तस्य मायानुरूपस्य परावरस्य ।
आलिङ्गनाद्यत्सुखमापदन्तस्तज्ज्ञानभाजोऽनुभवन्ति नान्ये ॥
2. ibid. 1.1.
3. ibid. 3.63.
वेदान्तिनामिव मतं शुचि नीरमासीत् ।
4. ibid. 3.31.
प्रियसुहृदसमेषोरायथौ योगियोगस्थितिविदलनदक्षो दक्षिणो गन्धवाहः ।
5. ibid. 4.63.
6. ibid. 5.79
7. ibid. 2.24.

4. दामोदर[1] 5. नन्दनन्दन[2] 6. नारायण[3]
7. पूतनारि[4] 8. मधुद्विष्[5] 9. माधव[6]
10. मुकुन्द[7] 11. मुरारि[8] 12. यदुपति[9]
13 यदुराज[10] 14. वासुदेव[11] 15. शार्ङ्गी
16. शौरि[13] 17. हरि[14]

Among all these names Hari is the recurring name of Śrikṛṣṇa.

*Flora and Fauna in Harivilāsa*

*Flora* :

The names of flowers and trees referred to in HV. are as follows :

1. अशोक[15] 2. कदम्ब[16] 3. कैरव[17]
4. चम्पक[18] 5. तमाल[19] 6 पङ्केरुह[20]

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1. HV. 4.71.
2. ibid. 4.56.
3. ibid. 4.73
4. ibid. 1.20
5. ibid. 4.18; 5.70
6. ibid. 2.26; 3.29; 4.14; 5.4; 5.93.
7. ibid. 4.52; 5.18; 5.23.
8. ibid. 2.8; 5.72.
9. ibid. 5.18; 5.80.
10. ibid. 5.26.
11. ibid. 5.55
12. ibid. 2.29; 5.95.
13. ibid. 5.34.
14. ibid. 1.18; 2.32; 4.31, 46, 48; 5.15, 26, 58, 82.
15. ibid. 3.44.
16. ibid. 3.16.
17. ibid. 1.5.
18. ibid. 2.26; 3.4.
19. ibid. 2.17; 2.20.
20. ibid. 1.8.

7. पारिजात[1] 8. रसाल[2] 9. सरोज[3]
10. सहकार

*Fauna* :

Followin are the names of birds and animals referred to in HV. :

1. करि[5] 2. कलहंस[6] 3. करीन्द्र[7]
4. कोक[8] 5. कोकिला[9] 6. कृष्णसार[10]
7. द्विप[11] 8. भ्रमर[12] 9. मयूर[13]
10. मीन[14] 11. मेनका[15] 12 मृग[16]
13. राजहंस[17] 14. शुक[18] 15. सारंग[19]

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1. HV. 5.11.
2. ibid. 3.37.
3. ibid. 1.19.
4. ibid. 5.11.
5. ibid. 3.8.
6. ibid. 3.9.
7. ibid. 3.15.
8. ibid. 3.1.
9. lbid. 3.23, 24, 29.
10. ibid. 2.16.
11. ibid. 3.16.
12. ibid. 3.25.
13. ibid. 2.19.
14. ibid. 3.16.
15. ibid. 2.33
16. ibid. 1.10.11.
17. ibid. 3.9.
18. ibid. 3.11.
19. ibid. 2.31.

# RÉSUMÉ

The foregoing study of the three Kṛṣṇa Mahākāvyas sheds much light on the literary, cultural, religious, social and historical conditions of India from 1500 A.D to 1700 A.D.

The three Mahākāvyas were composed under the patronage of kings, which shows that the contemporary kings took keen interest and initiative in promoting the cause of learning. Keralavarman, the king of Kolas had asked Śaṅkarakavi to write a kāvya on the life-history of Lord Śrīkṛṣṇa.

Rājacūḍāmaṇi Dīkṣita also wrote Rukmiṇīkalyāṇa under the patronage of king Raghunāth of Tañjore The Harivilāsa was written under the patronage of king Harihara. The kings who patronised these poets were the learned scholars. The king Raghunātha, the patron of Rājacūḍāmaṇi Dīkṣita had written Pārijātaharaṇa in a single night.

It seems that the patron kings of these poets were much interested in knowing the life-history of Śrīkṛṣṇa, because they derived inspiration from his brave, kingly and heroic deeds.

A study of these kāvyas reveals that the theme of Śrīkṛṣṇa was very popular in South India. Śaṅkarakavi, Rājacūḍāmaṇi Dīkṣita and Lolimbarāja wrote their Kṛṣṇa Mahākāvyas under the patronage of kings of South India.

The three Mahākāvyas are not voluminous, but of moderate size. SKV. consists of 12 cantos, RK. contains 10 and HV. is divided into 5 cantos. The authors of these compositions were very practical in their approach for they wrote compositions which were neither too short nor too long, taking always in view the convenience of the reader and the direction of their royal patrons under whom they lived.

The life-history of Śrīkṛṣṇa occurs in many Purāṇas such as the Agni, Vāyu, Viṣṇu, Padma, Harivaṁśa, Brahma, Brahma-Vaivarta, Devībhāgavata and Śrīmadbhāgavata Purāṇas, but all the three poets, viz. Śaṅkarakavi, Rājacūḍāmaṇi Dīkṣita and Lolimbarāja have taken Bhāgavata Purāṇa as the source of their Kāvyas for narrating

the heroic deeds and exploits of Śrīkṛṣṇa. The Śrīkṛṣṇavijaya is an abridged form of the tenth Book of the Bhāgavata Purāṇa. Similarly, the Rukmiṇīkalyāṇa of Rājacūḍāmaṇi Dīkṣita deals with the episode of Śrīkṛṣṇa's marriage with Rukmiṇī in exactly the same manner as the Bhāgavata Purāṇa has done. Harivilāsa is indebted to the Bhāgavata Purāṇa for the description of events of Srīkṛṣṇa's story. But this is also very important to note that all these poets made certain changes in order to give original tinge to their compositions.

The language of these Mahākāvyas is very lucid, rhythmical and ornamental. The poets are inclined to use sweet sounds of words, so that their Kāvyas may attract the reader. And to bring the effect of sweet sounds, the three are very enthusiastic in using Anuprāsa in abundance. The anuprāsa is the most prominent figure of speech in the three Mahākāvyas. The Śrīkṛṣṇavijaya uses this alaṁkāra throughout the twelve cantos. Rukmiṇīkalyāṇa too employs Anuprāsa in plenty throughout its ten cantos. In the Harivilāsa this Alaṁkāra is employed throughout by Lolimbrarāja.

Amongst the metres used in the three compositions, Upajāti holds the most prominent place. Śaṅkarakavi uses Upajāti 148 times in his Kāvya. This metre figures prominently in the first canto, while the ninth canto is totally versed in Upajāti metre. Rājacūḍāmaṇi Dīkṣita is also fond of this metre as he uses Upajāti 183 times in his Kāvya. The metre is used prominently in the first canto and fully in the third. Lolimbarāja shows his fondness for this metre as he uses the same in all the cantos of Harivilāsa. So far as the Alaṁkāras are concerned, Śleṣa, Yamaka, Upamā, Rūpaka, and Utprekṣā are frequently used by the three poets in their works.

The main object of the three Mahākāvyas is to exhibit the brave and heroic deeds, extraordinary ventures of unparallelled vigour and strength of Śrīkṛṣṇa and thereby evoke devotional feeling among the devotees towards Śrīkṛṣṇa in response to his sacrifices in the cause of Dharma. The Mahākāvyas depict him as a protector of the pious, and destroyer of the wicked. Śrīkṛṣṇa is praised and glorified throughout the Mahākāvyas. By reading these works, one's heart is merged in the ocean of devotion for Śrīkṛṣṇa.

The Mahākāvyas are equally important from the historical point of view because they give us historical information about those kings under whose patronage these poets wrote their poetry. The Śrīkṛṣṇavijaya is very informative about the personal, political,

religious and scholastic life of Keralavarma of Kola country. Rukmiṇīkalyāṇa throws much light on the history of kings of Tanjore (1600 A.D) Rājacūḍāmaṇi Dīkṣita gives the history of his patron Raghunātha and his ancestors who were the rulers of Tanjore. Lolimbarāja informs us about his patron king Harihara, the son of Sūrya, who inspired him to write this Mahākāvya.

The three Mahākāvyas are very important for our knowledge of the social and cultural background of their compositions. They portray all aspects of Indian life, specially social customs and traditions. A thorough study of these works reflects the society of that time as rich, peaceful and advanced in art and culture.

Here we sum up with conclusive remark that Śrīkṛṣṇavijaya, Rukmiṇīkalyāṇa and Harivilāsa are beautiful and valuable compositions with their literary, religious, cultural and historical intrinsic values.

## APPENDIX I

## ALAṀKĀRAS IN ŚRĪKṚṢṆAVIJAYA

The poet gives equal importance to the Śabdālaṁkāras and the Arthālaṁkāras by using them properly at proper places. Since the SKV. is a Kāvya, there is a combination of sweetness of expression (पदलालित्यम्) with the depth of meaning (अर्थगौरवम्). This effect is brought by the poet by using both types of Alaṁkāras equally. In this connection, the statement of Ullur S. Parameśvara Iyer[1] is very significant. It is very difficult, he says, to decide that of the Śabdālaṁkāras or the Arthālaṁkāras which is the favourite with the poet, because he has proved equally skilful in the use of both.[1]

In Śabdālaṁkāras, Anuprāsa is used in abundance. Yamaka and Śleṣa come next.

Amongst the Arthālaṁkāras, Upamā occupies the first place.

*Śabdālaṁkāras*

**अनुप्रास :**

Anuprāsa is the favourite alaṁkāra with Śaṅkarakavi. He uses this alaṁkāra abundantly in all the cantos of the SKV. A few examples will make this statement clear—

1. प्रोद्दण्डदोर्दण्डभवानि यस्य पराक्रमप्रक्रमपाटवानि ।
   शार्दूलनागेन्द्रमृगेन्द्रघोषैरुद्घोषयामास पुरीं रिपूणाम् ॥ 1.74
2. कुलाये कुटिलाक्षीणां कोष्णे च कुचकुड्मले ।
   निलीनेषु विशङ्केषु विहङ्गेषु च कामिषु ॥ 2.36
3. ताडितं तरुणपद्मचातुरी चारुणाय चरणेन शार्ङ्गिणः
   तुङ्गमप्युपरि संस्थितं क्षणाद्भङ्गमाप शकटं विशङ्कटम् ॥ 3.5
4. परिपूरिततुङ्गनादशृङ्गं परितो गोपकुमारकैरुपेतः ।
   पदपल्लवपांसुभिर्वनान्तं परमात्मा स पवित्रयांचकार ॥ 4.3
5. कुटिललहरीलीलालोलत्कुमारसमीरणां
   तदनु गतवानम्भोजिन्यास्तटीं मधुसूदनः ॥ 4.10

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1. Ullur S. Parameśvara Iyer, Keralasāhityacaritam, p. 427.

6. पुलिनमुपगतानां पुष्पबाणादितानां
पुलकनिचुलितानां पूर्णधर्माङ्कुराणाम्
वसनमखिलमासां वल्लवीनां स दत्वा
मधुरमधुरमूचे मन्दहासी मुकुन्दः ॥ 5.11

7. लोलीचकार वलयं शिथिलीचकार
नीवीं नितम्बनिकटं प्रकटीचकार ।
प्रौढीचकार पुलकं चुलुकीचकार
धैर्योदयं तरुणवत् सुदृशां द्विरेफः ॥ 6.17

8. युगली शृङ्गयोस्तस्य नभः प्राङ्गणजाङ्घिकी ।
चकर्ष लोलतूलालीविभ्रमामभ्रमालिकाम् ॥ 7.29

9. करणे भरणे च विश्वभाजां हरणे कारणयोः पुराणपुंसोः ।
चरणं युवयोरहं प्रपद्ये शरण पालयतं कृपालवौ माम् ॥ 8.72

10. विद्यैकरङ्गैर्विहितारिभङ्गैर्महाजनेष्टैर्महनीयचेष्टैः ।
यस्यां बलिष्ठैर्यमसत्यनिष्ठैः श्रिया सुरेन्द्रैः शुशुभे नरेन्द्रैः ॥ 9.8

11. अस्त्रैः शस्त्रैश्चित्रितैस्तत्र शूली
बाणप्राणत्राणकारुण्यशाली ।
युध्यन् क्रुध्यन् दारुणः शौरिणाशु
स्तम्भं नीतो जृम्भणास्त्रस्य शक्त्या ॥ 10.74

12. गिरिषु परुषबाहुदण्डचण्डप्रहरणघूर्णितगण्डशैलषण्डः ।
अधिकविधुतदिवकदम्बहिक्काचकितकुरङ्गपतङ्गकाननान्तः ॥ 11.46

13. साहङ्कारा सङ्गरे निर्विकारा लोहाकारा लोलशैलानुकाराः ।
गाढक्रोधा वृष्णिसेनाः सबाधाश्चक्रुर्योधाः सौभतो दुर्निरोधाः ॥ 12 11

These are only a few examples of Anuprāsa, taken from different cantos. SKV. abounds in this alaṁkāra.

*Arthālaṁkāra*

**उपमा :**

Śaṅkara is fond of Upamā. Amongst all the Arthālaṁkāras, Upamā occupies a prominent place in the SKV. A few examples are cited below :

1. प्रसन्नतां वहन्ती सा परिपाण्डुपयोधरा ।
पूर्णचन्द्रमुखी रेजे शरदीव नभस्थली ॥ 2 1

2. गर्भस्थेन मुकुन्देन मुखे कलितपाण्डिमा ।
प्राचीव चन्द्रबिम्बेन चकाशे चारुलोचना ॥ 2.3

The poet has described here the pregnant state of Devakī with appropriate similes.

Again, when a dānava takes away child Śrīkṛṣṇa in the sky, a beautiful description of this incident is given with suitable Upamā as below :

3. बालकं झटिति वोढुमक्षमो
व्योमसीम्नि विषसाद दानवः ।
दुष्करं सुकरबुद्धितो वहन्
कार्यभारमिव दुर्बलः पुमान् ॥ 3.14.

Śrīkṛṣṇa wakes up from sleep by the sound of drums of wrestlers, as a lion gets up by the sounds of elephants.

4. अथ मल्लसमूहदुन्दुभीनां ध्वनिना नन्दसुतो विधूतनिद्रः ।
शयनात्सबलः शनैरुदस्थाद्द्विरदानामिव वृंहितेन सिंहः ॥ 8.1

Besides Anuprāsa and Upamā, we find the following Alaṁkāras in SKV. : Yamaka, Śleṣa, Utprekṣā, Rūpaka, Sahokti, Samāsokti, Dṛṣṭānta, Apahnuti, Bhrāntimān, Arthāntaranyāsa, Atiśayokti, Nirdarśanā, Dīpaka, Yathāsaṁkhya, Tadguṇa, Tulyayogitā and Viṣama. A List of all Alaṁkāras, used in the SKV is given below :

1. अतिशयोक्ति—1.26, 9.80

2. अर्थान्तरन्यास—1.82, 6.63, 7.38, 7.44.

4. अनुप्रास—1.16, 1.18, 2.31, 1.45, 1.47, 1.74 2.17, 2.36, 2.37, 2.38, 2.50, 2.51, 2.52, 2.111, 2.118, 2.132, 3.5, 3.58, 3.59, 4.3, 4.10, 4.13, 4.21, 4.24, 4.31, 4.49, 4.70, 4.81, 5.2, 5.11, 5.24, 5.33, 5.39, 5.40, 5.51, 5.54, 5.56, 5.64, 5.71, 5.77, 5.83, 5.88, 6.1, 6.11, 6.31, 6.56, 7.29, 7.33, 7.43, 7.49, 7.61, 7.69, 7.70, 7.88, 7.100, 7.110, 7.138, 7.139, 7.142, 7.145, 8.4, 8.10, 8.14, 8.20, 8 27, 8.28, 8.30, 8.36, 8.69, 8.71, 8.72, 8.75, 8.81, 8.87, 9.8, 9 11, 9.16, 9.18, 9.29, 9.32, 9.36, 9.41, 9 49, 9 51, 9.58, 9.62, 9.70, 9.77, 9.81, 10.9, 10.25, 10.49, 10.74,

10.80, 11.1, 11.2, 11.12, 11.13, 11.28, 11.40, 11.46, 11.66, 11.93, 11.93, 11.99, 11.103, 12.11, 12.58, 12.65, 12.72.

4. अपह्नुति—6.4, 6.13, 6.30, 12.28.
5. उत्प्रेक्षा—1.36, 1.55, 2.7, 2.8, 2.10, 2.41, 2.42, 2.43, 2.44, 2.50, 2.51, 2.52, 2.54, 2.55, 2.56, 2.58, 2.62, 2.63, 2.74, 6.16, 6.20, 7.14, 7.17, 7.18, 7.63.
6. उपमा—1.20, 1.29, 1.54, 1.67, 1.75, 1.94, 2.1, 2.2, 2.3, 2.9, 2.16, 2.25, 2.28, 2.56, 2.94, 2.97, 2.105, 2.108, 2.109, 2.125, 2.130, 3.7, 3.9, 3.13, 3.14, 3.19, 3.21, 4.6, 4.9, 4.71, 6.19, 7.14, 8.1, 8.4, 8.7, 10.17, 11.3, 11.10.
7. तद्गुण—7.120, 9.18.
8. तुल्ययोगिता—8.16, 9.71.
9. दीपक—1.41, 9.2, 11.93.
10. दृष्टान्त—1.63, 3.37, 8.60, 8.61, 11.61, 12.13.
11. निदर्शना—3.12, 10.19, 10.21.
12. भ्रान्तिमान्—1.33, 1.37.
13. यथासंख्य—1.58, 2.40.
14. यमक—1.35, 2.116, 3.2, 3.45, 4.18, 4.66, 4.82.
15. रूपक—1.17, 1.18, 1.19, 1.45, 1.46, 1.48, 1.51, 1.56, 1.57, 1.84, 1.96, 2.19, 2.22, 2.23, 2.24, 2.26, 2.29, 2.31, 2.33, 2.39, 2.41, 2.49, 2.61, 2.76, 2.77, 2.89, 2.95, 2.98, 2.110, 2.112, 2.113, 2.115, 1.119, 2.124, 2.126, 3.17, 3.45, 4.58, 5.13, 5.20, 6.1, 9.42, 11.12, 12.32.
16. विषम—2.6, 6.27.
17. श्लेष—5.79, 6.8, 6.9, 6.11, 9.5, 9.9, 9.10, 9.43, 11.19, 11.25.
18. समासोक्ति—1.30, 5.80, 6.9, 6.12, 6.16, 6.17, 7.16.
19. सहोक्ति—2.11, 4.2, 5.73.

## APPENDIX II

## ALAṀKĀRAS IN THE RUKMIṆĪKALYĀṆA

Rājacūḍāmaṇi Dīkṣita displays a great skill in using a variety of Alaṁkāras in his Mahākāvya Rukmiṇīkalyāṇa. We find about forty Alaṁkāras used in this composition of ten cantos.

Like Śaṅkara, Rājacūḍāmaṇi Dīkṣita is also fond of using Anuprāsa throughout, though no doubt he has abundantly used śleṣa and yamaka too.

Amongst the Arthālaṁkāras, the poet uses Upamā and Utprekṣā very frequently.

*Śabdālaṁkāras*

**अनुप्रास :**

RK. is full of Anuprāsa. Here we quote one śloka from each canto to show the poet's liking for this Alaṁkāra.

1. दिने दिने दीनकृतानुकम्पो
   दीनारजातानि दिशन्भृशं यः ।
   ग्रामान्गुणग्रामनिकामरामा-
   न्पारेसहस्रं प्रददौ बुधेभ्यः । 1.42

2. दिशामधीशस्य वियोगसंज्वर-
   स्तथा तताना तनुतानवं तनौ ।
   यथामुना मन्दसमीरणादपि
   प्रकम्पसम्पल्लघु पर्यचीयत ।। 2.30

3. अथालुलोके हरिरद्भुतैक-
   निदानमानन्दनिधानमक्ष्णोः ।
   उद्गीर्णकर्णामृतमुक्तिगुम्फैः
   क्रीडाधुरीणं घुरि कीरघुर्यम् ।। 3 1

4. निर्वर्णयन्निति नितम्बवतीं मुकुन्दो
   मन्दाक्षमोदभरमेदुरितान्तरङ्गः ।
   अङ्कं नयन्नयमिमामथ कुञ्चिताङ्ग-
   मारुह्य कीरवरमात्मपुरीं प्रतस्थे ।। 4.1

5. गाढोत्कण्ठं कण्ठकाण्डे फणीन्दो-
वैंकुण्ठीयां वैजयन्तीं निवध्य ।
गायन्तः श्रीकामुकं वारिमर्त्या
डोलालीलादोहदानारभन्ते ।। 5.8

6. नूत्नरत्नततिनिर्मितनाना-
द्वारतारतपनीयकवाटम् ।
प्राङ्गणप्रचलगन्धकरीक्षा-
लोलकेलिमृगलोचननीलम् ।। 6.79

7. पाटलप्रसवपक्ष्मलरागः
प्रस्फुरन्नवशिरीषपरागः ।
मल्लिकोद्यदलिमल्लविरावो
मानिनीजनमनोहरहारः ।। 7.1

8 कन्दलन्नवकदम्बकोरकैः
केतकस्फुरणकेलिकारकैः ।
वावदूकवलवैरिवाहनै-
र्वासरैरजनि पान्थमोहनैः ।। 8.1

9. असमशरशरासकेलिकारै-
रचिरपचेलिमकेकिनीनिकारैः ।
सरसिजकुशलाङ्कुरप्रकारैः
समजनि शारदवासराधिकारैः ।। 9.1

10. अथ विहस्तितझाटिपटीमदै-
र्हसितगर्भगृहोदरसम्मदैः ।
अधिकशीतकृपीडसमुद्भवै-
रजनि शैशिरवासरवैभवैः ।। 10.30

*Arthālaṁkāras*

**उपमा :**

This Alaṁkāra is frequently used. The following verse depicts the beauty of the poetry of Māgha with the help of Upamā.

1. माघाय माघं भवतान्मुकुन्द-
केलिकथावर्णनपुण्यभाजे ।
स्वर्गाविरोधा इव यस्य वाचः
स्वैरं भजन्ते सुरसार्थशय्याः ।। 1.12

Rukmiṇī is compared to Mandākinī in the following verses, where Upamā is used :

2. कालिन्दीजलवेणिकापरिणतिः कान्तामणेर्वेणिका
सीमन्तोऽपि सरस्वतीलहरिकासिन्दूररागारुणः ।
मुक्ताचारुललन्तिकारुचिरियं मूर्तेव मन्दाकिनी
मज्जन्तीह मदीयलोचनयुगी मन्येऽनिमेषायते ॥ 4 61

*Utprekṣā* :

Utprekṣā is an another Arthālaṁkāra employed by the poet in each and every canto of the Rukmiṇīkalyāṇa. Following verses are examples of Utprekṣā.

1. मन्ये मणीतोरणमालिकां य-
त्प्रासादलोलां भवनेन्दिराभिः ।
परस्परं भाग्यविलोकनाय
प्रसारितामेव कटाक्षरेखाम् ॥ 1.69

2. शङ्के यदुत्तुङ्गशिरोगृहेषु
कण्डूविनोदाय कषन्कपोलौ ।
महेन्द्रदन्ती मदपङ्कलग्नैः
सपद्मको भाति सरोजरागैः ॥ 1.81

These two verses in the Utprekṣā alaṁkāra describe the city Dwāravatī.

Besides Anuprāsa, Upamā and Utprekṣā, Dīkṣita uses forty other Alaṁkāras in the Rukmiṇīkalyāṇa. A list of these Alaṁkāras is given below :

1. **अतिशयोक्ति**—5.5, 12. 6.12, 42.
2. **अत्युक्ति**—1.47, 58. 3.43.
3. **अर्थापत्ति**—3.131.
4. **अनुप्रास**—1.24, 28, 40-47, 52, 53, 56, 71, 74, 87, 88; 2.1, 10, 29-32, 46, 47, 52, 53, 62-64, 70, 73; 3 1, 2, 9-11, 14-18, 24-27, 44, 48, 80-82 84, 85, 87, 90, 92-95, 98, 99, 102, 105, 106, 109, 111, 113, 114, 116, 117, 118, 120, 121, 128-136, 138; 4.1, 67; 5.2, 8, 21, 46, 48, 50, 51; 6.1, 3, 4, 9-11; 18, 19, 23, 39, 43, 55, 56, 58, 59-63, 66, 68-70, 72-74, 76-80, 99; 7.1, 2, 3, 6, 9, 10, 39-41, 45; 46; 8.1, 6, 9, 11, 22; 9.1, 31, 32; 10 30.

5. अनुमान—3.102, 7.45.
6. अपह्नुति—1 48, 55, 91.
7. असङ्गति —2 4.
8. अर्थान्तरन्यास—1.32, 2 9, 11, 14, 25, 26, 33, 34, 35, 37, 38, 41, 42, 50, 3.7, 56, 64, 74, 76, 101, 4.8, 62, 6.75, 7.8, 31, 36, 10.2, 10, 11, 12, 57.
9. आक्षेप—2.41, 42
10. उत्प्रेक्षा—1.50, 57, 60, 61, 64, 69, 73, 75, 77, 79, 81, 100, 101, 2.40, 43, 88, 3.30, 33, 56, 59, 60, 65, 71, 73, 75, 4.10, 12, 14, 15, 20, 23, 25, 29, 39, 45, 46, 52, 53, 5 3, 6, 7, 9, 15 24, 25, 26, 27, 30, 31, 37, 39, 40, 41, 43, 45, 49, 6 6, 7, 8, 13, 14, 15, 17, 19, 20, 32, 36, 45, 48, 49, 51, 52, 5 , 7.4, 13, 14, 15, 16, 17, 18, 21, 22, 23, 24, 25, 26, 27, 28, 29, 32, 34, 35, 38, 43, 8.2, 4, 5, 8, 17, 21, 23, 24, 29, 30, 32, 33, 35, 40, 41, 43, 45, 9.5, 12, 13, 14, 18, 19, 20, 21, 22, 23, 25, 26, 27, 30, 31, 38, 41, 43, 10.4, 5, 6, 7, 8, 9, 14, 20, 22, 24, 25, 29, 28, 29, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 46, 52, 53, 56, 57.
11. उदात्त—1 83
12. उपमा—1.12, 22, 24, 25, 29, 34, 36, 46, 47, 48, 2.24, 3 84, 85, 115, 4.5, 13, 26, 42, 57, 58, 59, 61, 5.23, 35, 6.5, 14, 15, 22, 24, 25, 42, 65, 67, 71, 81, 82; 7.42; 8.3, 13; 9.32, 46; 10.26, 60.
13. काव्यलिङ्ग—1 58, 67; 2.53, 55, 61, 66, 72, 3.101, 129; 5 48.
14. छेकोक्ति—2 48.
15. तुल्ययोगिता—4.42.
16. दीपक—1 98.
17. दृष्टान्त—2 57, 3.7

18. निदर्शना—3.96
19. परिकर—1.50, 87, 2.60
20. परिकराङ्कुर—2.51
21. परिवृत्ति—1.84.
22. परिसङ्ख्या—1.82
23. पर्याय—3.97
24. पूर्वरूप—4.56, 9.45.
25. प्रतिवस्तूपमा—1.33, 2.37.
26. प्रतीप—4.4.
27. प्रहर्षण—2.43, 3.8
28 भाविक—1.54
29. भ्रान्तिमान्—1.72, 5.40
30. यथासङ्ख्य—2.11, 45, 4.40.
31. यमक—1.10, 26, 54, 105, 2.3, 6.37.
32. रूपक—1.22, 23, 31, 35, 36, 38. 46, 70, 80, 83, 93, 94, 95, 96, 2.7, 8, 9, 17, 22, 23; 3, 8, 47, 51, 86, 100, 112, 119, 4.3, 26, 31, 33, 34, 36, 37, 38, 61, 5.38, 6.28; 31, 33, 38, 8.13, 42, 48; 49, 9.37, 10.1, 19; 21, 59.
33. विभावना—1.104.
34. विरोधाभास—3.38.
35. विशेषोक्ति—2.46, 4.43.
36. विषम—2.67.
37. व्यतिरेक—3.121.
38. व्याजोक्ति—3.99, 127.
39. श्लेष—1.7, 8, 13-15, 17-19, 24, 25, 28-30, 2.26, 28, 3.39, 50, 58, 62, 70, 77, 87, 122, 6.30 8.28, 36, 9.11, 10.10, 59.
40. समासोक्ति—8.27.
41. सन्देह—8.41
42. स्मरण—1.76, 5.46.
43. स्वभावोक्ति—3.90, 124.

## APPENDIX III

## ALAṀKĀRAS IN THE HARIVILĀSA

As a special quality, HV. is charged with the sweetness of sound. And this effect is brought about by the frequent use of अनुप्रास and यमक Alaṁkāras. It will be obvious from the following examples :—

**अनुप्रास**

1. धरस्य धरणात्करे वनहुताशनप्राशना-
   दरिष्टबकधेनुकप्रभृतिदानवध्वंसनात् ।
   इहादभुतमनुक्षणं शिशुरसौ सरोजेक्षणः
   क्षणक्षणविलक्षणो ललितलक्षणो व्यातनोत् ।। 1.9
2. विभुवंशरवश्रवणप्रवणा बुभुजुर्न भुजङ्गभुजो भुजगान् ।
   निकटेऽपि गतागतकेलिकरान् मकरान्न सरःसु वकप्रकराः ।। 2.9
3. पुष्पाणि प्रथमं ततः प्रकटिताः स्वान्तोत्सवाः पल्लवाः
   पश्चादुन्मदकोकिलालिललनाकोलाहलाः कोमलाः ।
   इत्थं प्रादुरभूत्प्रविश्य परितः प्राज्यप्रमोदप्रदः
   प्रोद्दामद्रुमराजिराजितवनस्थल्यामृतुश्मापतिः ।। 3.24
4. कनककङ्कणकुण्डलमेखलामणिगणांश्च गृहाण सहस्रशः ।
   अपि पवित्र परन्तु मधुद्विषं मधुपुरीम्प्रति मा नय सर्वथा ।। 4.18
5. पश्यन्ति यत्र यमुनामसकृद् गवाक्ष-
   मार्गैर्मृगाङ्कवदनाः परिपूर्णतीराम् ।
   अम्भोविहारविहितादरवारिजाक्षी-
   वक्षोजवीक्षणविनोदविटावलोभिः ।। 5.6

**यमक**

1. गोकुलान्निकट एव देवकीबालकौ त्रिभुवनैकपालकौ ।
   लीलयानुचरवर्गवत्सलौ वत्सलौल्यवशतो विचेरतुः ।। 1.15
2. कुपितापि मनःपतिना सह का सहकारविलोकनजातरसा
   तरसा रमते स्म न हा रमणी रमणीयतनुः सुतनुः सुरभौ ।। 3.35
3. अवलोक्य विलासवनस्थलीं न पथिकैः पथिकैः पतितं भुवि ।
   मलयद्रुमसौरभमेदुरोदरसमीरसमीरितवल्लरीन् ।। 3.40

Amongst the Arthālaṁkāras, Lolimbarāja is fond of उपमा and उत्प्रेक्षा. A few specimens of उपमा and उत्प्रेक्षा are given below :

**उपमा—**

1. अश्विनाविव नितान्तसुन्दरौ चापलानुकृतबालकुञ्जरौ ।
   तौ परस्परवियोगकातरौ भ्रातरौ सह सदा विजह्रतुः ॥ 1.17
2. अनवेक्ष्य तमीश्वरं समन्ताद् वचनागोचरदुर्दशा स्त्रियस्ताः ।
   यमुनापुलिनं प्रति प्रयाता मधुमत्ता इव भूतले निपेतुः ॥ 2.22
3. ये ये नृपाः प्रतिनृपालमहाभयेन
   नानासमृद्धिसुभगानि पुराण्यमुञ्चन् ।
   ते ते तपस्विन इवात्र निषेव्यमूल-
   कन्दोदकानि समयं गमयन्ति तावत् ॥ 3.13

**उत्प्रेक्षा**

परिस्फुरत्कैरवकोशकल्पः
कृष्णस्य पाणौ नवनीतगोलः ।
नीतां श्रियं याचितुमाननेन
समागतश्चन्द्र इवाबभासे ॥ 1.16

Here, Śrīkṛṣṇa holds a ball of butter in his hand, appears as it were the moon come to ask Śrīkṛṣṇa to give his beauty of face to him.

Above are the favourite Alaṁkāras of Lolimbarāja. But besides these, many other Alaṁkāras are also used. A list of such Alaṁkāras is given below :

1. **अतिशयोक्ति**—2.6; 5.8.
2. **अनुप्रास**—1.1, 15, 19, 22, 29, 34, 2.6, 9, 23, 25, 26, 3.24, 34, 40; 4.18, 39, 74, 5.6, 20, 23, 31 64.
3. **अनुमान**—3 66
4. **अर्थान्तरन्यास**—1.32, 33; 3 30; 4.23, 26; 5.25, 86.
5. **उत्प्रेक्षा**—1.6, 10, 11; 2.7, 12 14, 18, 24; 3.7, 16, 25, 27, 33, 36, 54, 55, 59; 4.34, 40, 42, 5.39.
6. **उपमा**—1.17, 18, 26. 2.13, 16, 22, 25, 33; 3.13, 30, 48, 49, 60, 61, 65; 4.4, 5, 16, 17, 21, 35, 38, 46, 55, 67; 5.2, 6, 13, 22, 33, 34, 49, 96, 97.
7. **काव्यलिङ्ग**—2.12

8. दीपकैकावली—3.53
9. निदर्शना—3.64
10. यमक—1.7, 24, 25. 2.3, 5, 8, 12, 29, 3.3, 35, 40, 44, 58; 5.3, 10.
11. रूपक—2.8; 3.28; 67; 4.22, 33
12. विरोधाभास—1.20; 3.45, 4.51
13. सहोक्ति—2.1, 3.1, 4.20
14. स्वभावोक्ति—2.2

## APPENDIX IV

## METRES IN THE ŚRĪKṚṢṆAVIJAYA

SKV. uses all important metres ranging from eight syllables to twentyone. Some of the cantos have one metre, which changes at the end, but some cantos have many metres. Examples of the former class are cantos II, III, V, VI, VII and VIII while of the latter class I, IV, IX, X, XI and XII cantos. A list of the metres used in the SKV. is as follows :

1 अद्रितनया—4.67

2. अनुष्टुप् —2.1-129; 7.1-146.

3 इन्द्रवज्रा—1.2, 7, 9, 16, 23, 24, 27, 31, 33, 34, 41, 55, 56, 59, 65, 68, 70, 72, 93; 4.17, 39, 48, 82; 10.79.

4. उपजाति—1 1, 3-6, 10, 12-15, 17-22, 25, 26, 28-30, 32, 35-39, 42, 43, 45-47, 49, 51, 53, 54, 57, 60-64, 66, 67, 69, 71, 73-79, 81, 82, 87-92. 4.2, 12, 16, 22, 30, 43, 46, 51-53, 56, 58, 60, 66, 71, 83, 9.1-70; 12.57.

5. उपेन्द्रवज्रा—1.40, 44, 48, 50, 52, 58, 80, 83-86, 94.

6. कलहंस—4.68.

7. द्रुतविलम्बित—4.15, 26, 50.

8. नर्दटक—4.62.

9. पुष्पिताग्रा—3.83; 4.86; 7.147, 148; 11.1-90.

19. पृथ्वी—4.49, 81, 10.72, 12.54-56.

11. प्रमिताक्षरा—4.40, 55, 70.

12. प्रहरणकलिका—4.74.

13. प्रहर्षिणी—1.95, 4.19, 79; 10.80.

14. मालभारिणी—2.130, 4.3, 8, 21, 23, 27, 38, 41, 75, 76, 77, 88; 8.1-92; 9.75 ;10.70, 12.67.

15. मालिनी—2.132-134; 4.54, 87; 5.1-89; 7.149; 10.71; 11.100.

16. रथोद्धता—3.1-81; 4.14, 35; 11.91-92; 12.60-65.

17. रुचिरा—4.4.

8 वंशस्थ—3.82, 4.1, 6, 9; 10.1-68.

19. वसन्ततिलका—1.96, 3.84, 85, 4, 5, 11, 13, 18, 20, 28, 29, 32-34 36, 37, 42, 44, 57, 59, 65, 69, 72, 78, 89, 90, 6.1-79, 9.71, 72, 74; 10 59; 11.98, 99, 102; 12 59, 66, 68.

20. शार्दूलविक्रीडित—3.86, 87; 8.93, 94; 9 79, 80; 10.78, 11.94, 101, 103.

21. शालिनी—4.25, 63; 10, 74, 77; 11.97; 12.1-53.

22. शिखरिणी—4.47, 73; 5.90; 9.82, 10.75, 11.93, 95

23. स्रग्धरा—11.96,

24. स्रग्विणी—4.84,

25. स्वागता—6.79; 9.73.

26. हरिणी—4.31, 45, 9.76, 81; 10.73, 76; 12.58.

## APPENDIX V

## METRES IN THE RUKMIṆĪKALYĀṆA

Rājacūḍāmaṇi Dīkṣita has used about twenty metres in RK. Of the metres Upajāti is the favourite metre of the poet. Some cantos have only one metre, which changes at the end of the canto, other cantos have more than one metre. Cantos II. VII and IX are the examples of the former, while cantos I, III, IV, V, VIII, X fall in the latter category. A list of metres used in RK. is given below :

इन्द्रवज्रा—1.1, 2, 6, 11, 12, 27, 30, 33, 34, 39, 43, 44, 52, 53, 58, 59, 62, 67, 68, 71, 73, 82, 88, 90, 92, 99, 100; 3.4, 28, 29, 37, 40, 43, 44, 47, 80, 83, 85, 86, 119-121, 134, 135.

उपजाति—1.4, 5, 7, 9, 10, 13-26, 28, 29, 31, 35-38, 40-42, 45-51, 54-57, 60, 61, 63-66, 69, 70, 72, 74-78, 80, 81, 83-85, 87, 89, 91, 93-98, 101-103; 3.1, 2. 3, 5-12, 15-17, 19-27, 30, 31, 33-36, 38, 39, 41, 42, 45, 46, 48, 50-78, 81, 82, 84, 87-91, 94-118, 123-133, 136.

उपेन्द्रवज्रा—1.3, 8, 32. 79, 86, 104; 3.13, 14, 18, 32, 49, 92, 93, 122.

द्रुतविलम्बित—10.1-39.

नाकूट—2.73.

नर्दटक—9.46, 10.59.

पुष्पिताग्रा—5.50, 9.1-45.

पृथ्वी—3.138.

मञ्जुभाषिणी—6.1-69.

मन्दाक्रान्ता—6.89.

मालभारिणी—4.1-60.

वंशस्थ—2.1-72.

वसन्ततिलका—4.67; 5.51, 10.40-58.

रथोद्धता—8.1-43.

रुचिरा—8.44.

शार्दूलविक्रीडित—1.105, 3.137; 4.61; 7.46; 8.45, 46-49.

शालिनी—5.1-49.

शिखरिणी—4.62-66.

स्वागता—6.70-88; 7.1-45.

## APPENDIX VI

## METRES IN THE HARIVILĀSA

In this excellent Kāvya of five cantos, Lolimbarāja has used almost all important metres, about two dozen of them. Of them, Upajāti and Mālinī are more frequent. A list of the metres used in HV. is given below :

1. अनुष्टुप्—5.88
2. इन्द्रवज्रा—3.1, 8; 4.1, 11, 15; 5.66.
3. उपजाति—1.4, 6. 10, 26, 27, 29; 2.14, 27, 30, 3.20, 21, 28, 45, 47, 48; 4.3, 10, 17, 20, 24, 28, 30, 32, 44, 47, 49, 58, 59, 60, 73, 74, 5.9, 16, 29, 31, 34, 35, 43, 56, 76, 81, 85, 94.
4. कलहंस—1.16, 32; 3.34,
5. तोटक—2.9; 3.35, 58; 4.70, 5.3, 42, 96.
6. द्रुतविलम्बित—1.2, 25, 30, 2.3, 5, 25; 3.3, 40; 4.7, 16, 18, 76; 5.41, 62, 74.
7. पुष्पिताग्रा—1.31, 3.41, 4.37, 52; 5.10, 13, 14, 22, 40, 49, 92.
8. पृथ्वी—1.19, 23; 2.8; 3.10, 11, 12, 25, 44, 59, 65; 4.12, 61, 64, 71; 5.28, 38, 82, 89.
9. प्रमिताक्षरा—1.25.
10. भुजङ्गप्रयात—3.52; 5.84, 93.
11. मालभारिणी—1 8; 2.6, 22, 23, 31; 3.9, 16, 26, 67; 4.25, 29, 33, 40, 62, 66; 5.17, 47, 52, 55, 61, 64, 79, 90, 97.
12. मालिनी—1.1, 7, 11, 20, 28, 33; 2.7, 15, 18, 20, 33, 34; 3.4, 6, 15, 31, 32, 37, 38, 42, 51, 54, 60, 61, 64, 68, 4.4, 8, 9, 27, 38, 39, 51, 54, 72; 5.7, 11, 12, 19 25, 32, 33, 36, 37, 57, 63, 69, 73, 78, 80, 91.
13. रथोद्धता—1.13, 14, 15, 17, 18, 21, 2.11, 12, 13, 32, 3.7, 29, 36, 43; 4.2, 13, 14, 34, 36, 57; 5.2, 4, 15, 39, 44, 45, 46, 53, 54, 58, 60.

14. वंशस्थ—2.2; 3.46.
15. वसन्ततिलका—1.3, 22, 34; 2.1, 4, 10, 16, 19, 28, 35; 3.13, 14, 17, 18, 55, 56, 63, 70; 4.21, 26, 31, 35, 45, 48, 75, 77; 5.5, 6, 8, 18, 21, 26, 50, 65, 67, 68, 83, 98.
16. वियोगिनी—2.26; 3.2, 22; 4.41, 50; 5.70.
17. शार्दूलविक्रीडितम्—2.17, 21; 3.5, 23, 30, 33, 49, 53, 57, 62, 69· 4.5, 6, 36, 53, 55; 5.30, 77, 95.
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*III.* The Harivilāsa of Lolimbarāja contains 5 Cantos. It was written under the patronage of king Harihara in 17th century A.D. The simplicity of language, sweetness of sounds, clarity of expressions and heart touching sayings have made this Mahākāvya very charming.

These three Mahākāvyas, besides their literary values shed much light on the cultural, religious, social and historical conditions of India from 15th to 17th century A.D.

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